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199, Regent Street, London, W.

VOL. XXXIV., No. 408.]

DECEMBER 1, 1904.

[PRICE 2d. ; PER POST, 2½d.]

THE PREDECESSORS OF THE PIANOFORTE.

BY PROFESSOR FR. NIECKS.

ACQUAINTANCE with the predecessors of the pianoforte, which cannot but be interesting to all musicians, is to pianists useful as well as interesting. A representative programme of pianoforte music without J. S. Bach is unimaginable; and although a representative programme without Handel, D. Scarlatti and François Couperin may be imaginable, it is hardly justifiable. In fact, while much of our pianoforte literature is inexecutable on the clavichord and harpsichord, all the old music, with slight exceptions, is within the capacities of the modern instrument. The most important exceptions are occasional passages written for the harpsichord with two keyboards. But although the clavichord and harpsichord music can be played on the pianoforte, it does not follow that it is technically always equally well adapted to the modern instrument, or always sounds equally well. For instance, Couperin's music sounds decidedly better on the harpsichord than on the pianoforte; and if it is played on the pianoforte, a large reduction of the luxuriant *agrément*s will increase its effectiveness. On the other hand, however, we may assert that a good deal of the old music sounds really better on the modern instrument. I agree unhesitatingly with Spitta, who held that the pianoforte is more capable of doing justice to J. S. Bach's ideas than the clavichord and harpsichord. Of course these ideas transcend the capacities of all these instruments, only the pianoforte can suggest them a little more effectively.

A boundary line between the harpsichord and the pianoforte age is not determinable, for the old dies out and the new comes in gradually. The pianoforte was invented as early as the first decade of the eighteenth century, but harpsichords continued to be made till the beginning of the nineteenth century. In the last quarter of the eighteenth century, however, the pianoforte attained supremacy over the other keyboard string instruments. It is significant that up to Op. 13, the *Sonate pathétique*, published in 1799, the title pages

of Beethoven's sonatas bore the words "for the pianoforte or harpsichord."* Couperin, J. S. Bach, Handel, Domenico Scarlatti, and Rameau belong entirely to the harpsichord age; Beethoven, Hummel, Schubert and Field to the pianoforte age. Other composers, again, belong to both ages, inclining in different degrees to one of them. C. Ph. Em. Bach, J. S. Bach's son, knew the pianoforte from his manhood, but favoured the older instruments, especially the clavichord. Haydn, no doubt, learned on the clavichord and spinet, and for at least the first half of his life thought only of the old instruments in writing for the keyboard. Even Mozart was introduced to the art not through the pianoforte, but through one of its predecessors. Of both the two last mentioned composers we may, however, boldly say that they, too, belong to the pianoforte age; for the best of Haydn's *clavier* works, those that interest us still, have the pianoforte style, and the same is the case with almost all the full-grown Mozart's works.

Now, what are the differences of mechanism and character of the different keyboard string instruments? We need not consider more than three species—the clavichord, the harpsichord, and the pianoforte. As to the spinet and clavicymbalum, they are varieties of the species harpsichord, as the square piano and upright piano are of the species pianoforte. The fundamental differences of the three species may be briefly indicated thus: In the clavichord the tone is produced by brass blades impinging against the strings; in the harpsichord by quills or strips of leather plucking the strings; and in the pianoforte by hammers hitting the strings and rebounding immediately afterwards. Taking an acquaintance with the modern instrument for granted, I shall confine myself in what follows to its predecessors.

We have no historical evidence as to which of the first two species is the older, the earliest mention of both occurring in a work of the year 1404. But the simpler structure of the clavichord justifies the assumption that it was the earliest of the keyboard instruments. It is said that the origin of the

* Sporadically it appeared even later—f.i. on the title-pages of Op. 20, 27, and 31. But it is not to be found on those of Op. 14, 22, and 23.

clavichord was the putting of keys to the monochord, that is the instrument for measuring intervals, an instrument consisting of one string and a movable bridge on a sound box.

Clavichords were generally bichord or trichord instruments, that is to say, they were generally strung with sets of two or three unison strings; only sometimes, but rarely, with single strings. The material of the strings was brass, and sometimes, for the higher notes, steel or iron. The sound of the strings was excited by tangents, blades of brass about an inch high and spreading out towards the top, fixed on the back part of the keys. The tangent, unlike the corresponding part of other keyboard instruments, served a double purpose: that of a bridge as well as that of a sound-exciter. In other words, it not only set the string in vibration, but also stopped off the length which was to vibrate, the other part being damped by a strip of cloth. Another peculiarity of the clavichord was that more than one key acted on one and the same set of strings. In our pianoforte and in the harpsichord each key has, and had, its own particular set of strings; in the clavichord one set might be common to two, three, and even four keys. Two keys to one set of strings come to be the usual arrangement, or, to be quite exact, to the twelve semitones of the octave corresponded seven sets of strings—namely thus: *D* and *A* had each a set of strings of its own, and the pairs *F* and *F* sharp, *G* and *G* sharp, *B* flat and *B* natural, *C* and *C* sharp, and *E* flat and *E* natural had each a set in common, two notes being produced by the same strings. Clavichords which have more keys than sets of strings are called "fretted" (in German *gebunden*); those which have as many sets of strings as keys are called "unfretted" (in German *ungebunden*). The invention of the latter, the unfretted clavichord, is attributed to Daniel Faber, of Crailsheim in Saxony; and the time of the invention is said to have been about the year 1720.

The form of the clavichord was that of the square piano. According to the compass it was four or five feet long, and in breadth less than two feet. The older instruments had a compass of four octaves; afterwards the compass was extended to five octaves, and even a few notes beyond. Germany was the country in which the clavichord was most used, and the instrument continued to be made there till about 1812. According to Dr. Burney it was still much used in Germany at the beginning of the nineteenth century.

The great shortcoming of the clavichord was its weakness of tone, which made it unfit for any other place than the chamber—in a hall it would be inaudible. This weakness of tone made it unfit also for *ensemble*—in a trio, not to speak of larger combinations, it was sure to be drowned by the companion instruments. Some singers and composers preferred the clavichord to the harpsichord for the accompaniment of songs. In other respects than volume of tone the clavichord was superior to the louder, but hard and inflexible, harpsichord, and, in one respect at least, to the pianoforte. The clavichord was the expressive keyboard instrument *par excellence*. Within the narrow limits of its tone-power it was capable of the finest dynamic shadings, and, moreover, of what no other keyboard instrument was capable—namely, tone-modification after a key was struck. This modifica-

tion comprises the *Bebung* (*balancement, tremolo, or vibrato*) and the *portamento*. The former is produced by a reiterated gentle pressure, as it were by a rocking of the key, from which results a series of slight variations or undulations of pitch. Only long and expressive notes admit of the *Bebung*, and the finger must not be taken off the key during the whole duration of the note. The *Bebung* was indicated by dots with a slur over them. The *portamento* that could be produced on the clavichord was only a partial one. By gradually increasing the pressure on the key the tone could be sharpened, and thus to some extent carried towards a higher tone; and by decreasing the pressure the tone could be flattened, and thus to some extent carried towards a lower tone. From Forkel, the historian and biographer of J. S. Bach, we learn that the great master regarded the clavichord as the best instrument for study and for private cultivation of music generally, and found it fittest for the interpretation of his finest thoughts. The opinion as to the clavichord being the most expressive of the keyboard instruments, and best for learners and study generally, seems to have been universal in Germany. Dr. Charles Burney, who visited J. S. Bach's great son, C. Ph. E. Bach, at Hamburg in 1772, says of him: "Bach was so obliging as to sit down to his Silbermann clavichord, a favourite instrument, upon which he played three or four of his choicest and most difficult compositions, with the delicacy, precision, and spirit for which he is so justly celebrated among his countrymen. In the pathetic and slow movements, whenever he had a long note to express, he absolutely contrived to produce, from his instrument, a cry of sorrow and complaint such as can only be effected on the clavichord, and, perhaps, by himself." Another contemporary, the famous composer and literary author, Johann Friedrich Reichardt, writes of C. Ph. E. Bach, in one of his "Letters of an Attentive Traveller": "Herr Bach plays not only a very slow singing *adagio* with the most touching expression, to the confusion of many instrumentalists who with far less difficulty approach the singing voice on their instruments; he sustains, even in this slow movement, a note six quavers long, with all the different degrees of loudness, and that both in the bass and treble." Very interesting is what Reichardt says about the styles of playing on the keyboard string instruments of his time: "The Italians have never made use of the clavichord, but only of the harpsichord; their manner of playing must, therefore, be considered only in relation to the harpsichord, and this being so, it seems to me that it cannot be otherwise [that is, their style cannot be otherwise]. Bach's manner of playing could not have been devised at all without the clavichord, and he has also devised it only for the clavichord; but he who is once master of this plays also the harpsichord differently from him who never touches a clavichord." In support of the truth of what Reichardt says, one may point to the differences in the styles of composition, as he points to the differences in the styles of playing. The styles of Couperin and Domenico Scarlatti are out and out harpsichord styles; the style of C. Ph. E. Bach is strongly influenced by the character and capacities of the clavichord. To realize the charm and poetry of the clavichord it is, however, not enough to read the accounts of others, we must our-

selves hear, and, better still, play it, and, if possible, do so in the privacy and intimacy of our chamber. It is an experience for which we are the richer.

More widely and generally used than the clavichord was the other predecessor of the pianoforte, that species of keyboard string instrument the tone of which is produced by quill or leather plectra plucking the strings. To this species belong the harpsichord, the spinet or virginal, and the clavicitherium. These instruments differ from each other in their shape, and partly also in the number of strings they have to each key and note. The harpsichord corresponds in shape and importance to our grand pianoforte; it is wing-shaped. Exceptionally there have been harpsichords with single strings, but as a rule they have two or three, and sometimes even four strings to each key. The spinet or virginal, and the clavicitherium correspond to our square and cottage (upright) pianoforte. The first two of these instruments were oblong, pentagonal, or heptagonal. As to the clavicitherium, it was an upright spinet; that is a spinet placed with its broad end on a stand. In other words, the common spinet was a spinet couchant, and the clavicitherium a spinet rampant. Both these instruments had, as a rule, only one string to each key. The Italian names for the harpsichord are the comparatively rare *Harpicordo*, from which comes the English name harpsichord, and the common *Clavicembalo*, frequently abbreviated into *Cembalo*, and not infrequently corrupted into *Gravicembalo*. The French call it *Clavecin*, and the Germans *Flügel*, that is "wing," from its shape. The Italian name for the spinet is *Spinetta*, and the French *Épinette*. The instrument was not called spinet in England till about the Restoration (1660). Previously it was called Virginal. It has been sometimes supposed that the instrument was so called because it was the favourite instrument of Elizabeth, the Virgin Queen, who was a skilled performer on it; but this cannot be, as the name was already in use at the time of her grandfather, Henry VII. The real origin of the name is the fact, which we have on the authority of the lexicographers of the first half of the seventeenth century, that "Virgins and maidens do commonly play on this instrument." That the virginal was always quadrangular was another wrong notion of later times. The truth of the matter is that the spinet and the virginal need not be of any particular shape. In England the name virginal was also sometimes applied to the harpsichord; indeed, it was applied, as in Germany the word *Clavier*, to all keyboard string instruments. The name *Spinetta* is derived from *spina*, thorn, a characteristic part of the action of this species of instrument. It has also been derived from the name of a Venetian instrument maker, Joannes Spinetus, who lived about 1500. But it is more likely that his name was derived from the name of the instrument. The first mention of the clavicembalo (in the mediæval Latin form of the word—*clavicymbolum*) is of 1404. The oldest known spinet now in existence is of 1490; and at the Kensington Museum is a harpsichord of 1521.

The specific characteristic feature of all these instruments—the harpsichord, the spinet or virginal, and the clavicitherium—is the jack, by which the tone of the strings is excited. The jack is a much

more complicated thing than the tangent of the clavichord; indeed, it is a most ingenious and beautiful contrivance. It stands loosely on the back of the key, and consists of a flat strip of wood—what is called an upright—at the top of which, in a deep indent, there is a movable tongue, with a little quill or leather prick fixed in it at right angle, and beside the indent a bit of cloth for damping. In pressing down a key the corresponding jack rises and plucks the corresponding string. In raising the finger from the key, the jack falls down again, the movable tongue allowing the prick to pass the string without plucking it, and the bit of cloth checking at the same time its vibration.

There were several sizes and pitches of the spinet. Of these I shall mention only, besides that of the usual pitch, the Ottavina, which was an octave higher. Whereas the spinet had, as a rule, only one string and one jack to each note, the more powerful harpsichord had, as a rule, two or three, and sometimes even four strings to each note, and the number of its jacks was not only greater than that of its keys, but also greater than that of its strings. The explanation of this is, that by plucking a string in different places, by plucking it with different kinds of pricks, as well as by other means, different qualities of tone can be produced from one and the same string. Hence harpsichords have stops by which these different strings and their different qualities can be brought into play either singly or in combination. For the latter purpose there may be also a pedal or pedals. There are harpsichords with two as well as with one keyboard. The former are called double-harpsichords. When there are two strings to each note, they are usually in unison, but one of them may also be an octave higher. When there are three strings to each note two are in unison and one an octave higher. When there are four, two are in unison and two an octave higher; or two are in unison, one an octave higher, and one an octave lower. The best known colour stops are the lute stop with oboe quality, and the harp or buff stop. The peculiar quality of the former is produced by plucking the string near the bridge; that of the latter, by bringing small pads of buff leather in contact with one of the unison strings. As to the kind of machinery which the stops set in motion, I may add that the jacks stand in sliding racks, by means of which they can be brought to the strings or withdrawn from them.

The compass of the harpsichord, and also of the spinet, was at first four octaves, and afterwards became five—from contra *F* to thrice-accented *F*". I must also at least allude to the curious arrangement of the so-called short octave in use before the eighteenth century on all keyboard instruments. There you found the lowest keys, which in appearance were the six semitones from *E* to *A*, giving the diatonic series from *C* to *A*, but in the order of *C*, *F*, *D*, *G*, *E*, *A*; or you found the chromatic keys *B* to *E*, giving the diatonic series from *C* to *E* (*G*, *C*, *A*, *D*, *B*, *E*).

The weakness of the harpsichord and all the instruments of the same species is their expressionlessness. You not only cannot modify the tone after the key is struck, an incapacity which it shares with the pianoforte, but, as on the organ, you cannot even affect the tone when you strike the key. There is, as C. Ph. Em. Bach tells us, a

subtle difference of tone producible by touch, so that when two players play the same piece on the same instrument, in the same manner, the effect is not the same; but this does not invalidate the statement that for all practical purposes it does not matter whether you strike the keys hard or gently, the loudness is always the same. Hence, of course, accentuation in phrasing, and crescendos and decrescendos are impossible. To make up to some extent for the absence of the accent obtained by reinforcement, one has to have recourse, as on the organ, to the accent by prolongation. This dwelling upon certain notes is necessary, especially in series of notes of equal length, if the rhythm is to be intelligible.

The harpsichord, with its variety of stops and, frequently, its two keyboards, has advantages of its own. As to its tone, you may, perhaps, be at first inclined to think that it is jingling; but I believe that most hearers will come to share the opinion of those familiar with the instrument, those who hold that it has a pronounced individuality, and that the individuality is interesting and even fascinating. Up to near the end of the eighteenth century the harpsichord played a most important part in music. Its importance lay not only in the part it played as a solo instrument, but also and especially in the part it played in *ensembles*, be it as a concerting instrument or as an accompanying instrument. As a member of the orchestra, it was found in opera, church, and chamber, accompanying the recitatives, sometimes also the arias, and giving fullness to the orchestra whenever that was employed. But at the beginning of the nineteenth century people were getting tired of the instrument. Burney then wrote: "The scratching of the quills of the harpsichord can now no longer be borne." In 1802 Koch informs the readers of his lexicon that the spinet and the clavictherium had gone completely out of use, but that the harpsichord was still employed in most of the large orchestras—partly for the support of the voice in the recitative, but partly also and especially for the filling up of the harmonies by means of the thorough bass. He thinks the harpsichord unsuitable for cantabile movements and everything that requires delicacy of taste; but he considers its strong, penetrating tone well adapted for combination with large bodies of performers, whereas otherwise it is too shrill and sounds too choppy.

We hear now and then prophecies of a resuscitation of the harpsichord; hear even of instrument-makers engaging in harpsichord making. In spite of the fascination which the instrument exercises over me through its clear, silvery, whirring, prickly, and exciting sonority, I must confess my disbelief in these prophecies. The present-day pianoforte music could not be played on the harpsichord; and suitable music now written for the instrument would unavoidably be music out of harmony with the spirit of the time, failing to please the taste and to satisfy the needs of this generation. As to our orchestras, they do not require the help of the harpsichord; indeed, would not know what to do with it as a regular associate. There remains, therefore, only its employment as an interpreter of old music. I doubt whether we moderns will ever get reconciled to it in the old oratorios and operas. We have heard with impunity neither the Beethoven, Berlioz, and Wagner orchestras, nor the Broadwood, Erard, Bechstein, and Steinway pianos. But, on the other

hand, I have faith in its future as an interpreter of the genuine old harpsichord music, not so much that of Germany, largely influenced by the clavichord (think only of J. S. Bach and his son C. Ph. E. Bach), as that of France and Italy. Chambonnières, D'Anglebert, Couperin le Grand, Rameau, and Daquin, Pasquini, D. Scarlatti, Durante, Galuppi, and Paradisi can be wholly and permanently revealed and revived only by the harpsichord. In short, I hold that this instrument will not become again a modern instrument, but will remain what it is, an antiquarian instrument.

GIACOMO PUCCINI.

THE prominence given to the works of this composer at the recent season of opera at Covent Garden may justify a few lines about his family, his life, and the early stages of his art-career. He comes of a musical family. One Giacomo Puccini (1712-1781) who became organist of Lucca Cathedral, was a friend of the celebrated G. B. Martini, and composed sacred music. Antonio, the son, (1747-1832) succeeded his father as Cathedral organist. Domenico, the grandson, also occupied the same post; he wrote various operas ("Quinto Fabio," "Il Ciarlatano"), also organ and pianoforte music. Dying at the early age of forty-four, he left a widow and four children, among whom Michele, who studied first with his grandfather, and afterwards under Mattei, the master of Rossini. He died in 1864; highly esteemed as man and musician, his funeral oration was delivered by no less a personage than G. Pacini, the composer of "Saffo."

The fourth son of Michele, born in 1858, is now known as the author of "Manon Lescaut," "La Bohème," and "La Tosca." He was barely six years old when his father died. The widow bravely struggled to keep and bring up her seven children, and it is gratifying to know that when she died in 1884 her son Giacomo had already begun to make a name for himself. In early years he does not appear to have shown remarkable ability; puppet shows were his special fancy. He, however, displayed taste for music, and, thanks to royal and other help, he was enabled to go to Milan Conservatorio, of which he became student in 1880. The letters he wrote home to his mother have been preserved, and from them we learn how grateful he was to her for all she had done. He knew that sacrifices were made at home for him, and in one of his letters, speaking of visits to the theatre to hear "Stella del Nord" and "Fra Diavolo," he adds, "I have really spent very little. Only a few half-pennies for the gallery to hear 'Stella'; 'Fra Diavolo' cost me nothing, for Francesconi gave me a ticket." Later on he hears "Carmen," concerning which he exclaims, "Bellissima opera davvero." He studies with Bazzini and Ponchielli, and the latter, after a successful performance of young Giacomo's "Capriccio sinfonico" at a students' concert, recommends him to try his hand at opera, and introduces him to Fontana, who writes the libretto of "Le Villi," his first stage attempt. That one-act work was produced at the Dal Verme Theatre, Milan, in 1884, and, later on, extended to two acts, at La Scala. The Ricordi firm commissioned the young composer to write another opera, again on a libretto by Fontana; this was "Edgar," produced at La Scala, Milan, in 1889. Then followed "Manon Lescaut" and "La Bohème" at Turin in 1893 and 1896 respectively. Lastly came "Madame Butterfly," produced at Milan on April 16th, 1904. The work was, however, withdrawn by the composer immediately after the first performance, for revision; it was then given again at Brescia, and, according to report, with great success.

[Information for this brief notice has been gathered from the interesting account of the composer in the February-May numbers of "Musica e Musicisti" of 1903, published by the Ricordi firm.]

HUGO WOLF AND HIS PENTHESILEA.

WOLF's recent death—the peculiarly melancholy circumstances connected with the madness of his latter years, the efforts of the Wolf Verein, and last, but by no means least, the intrinsic qualities of his music itself, are all factors helping to awaken a genuine interest in this ill-fated composer. As a man is so will his work be. In the whole range of Wolf's music I can find no more eloquent revelation of his nature and individuality than that contained in the still practically unknown score of "Penthesilea." This symphonic poem is founded nominally upon a tragedy of the same name by Heinrich von Kleist—a curious individual who lived from 1776 to 1811. During his brief life of thirty-five years Kleist was in turn a soldier, a mathematician, a philosopher, a diplomat, and finally a prolific poet and playwright. Many of his plays enjoyed a certain posthumous vogue—notably "Käthchen von Heilbrunn," which is still occasionally given on the German stage. Like Wolf, Kleist was subject to fits of insanity, in the last of which he killed the woman whom he loved and then himself. It has been very wisely said that we can see in others and in their work only our own part of them. I make no doubt that it was a strain of incipient madness in Kleist's writings (and *Penthesilea* is perhaps the maddest of these) which irresistibly attracted Wolf. He cannot have been more than sixteen when he first became acquainted with Kleist's plays. These at once took a violent hold upon his fancy. He spent whole days and nights studying them, wrote home ecstatic descriptions of their beauties, or else astonished his friends and relations by reciting to them long passages of the "*Penthesilea*." In a formal sense this tragedy is little short of chaotic—undivided into acts, but grouped into twenty-four scenes in which the action jumps backwards and forwards in a manner calculated to leave the puzzled reader in a state of utter bewilderment. The subject is the classic story of the great Amazonian Queen *Penthesilea*, who is said to have played a prominent rôle in the Trojan wars. She and Achilles make mutual vows to overthrow each other. But eventually they experience an overwhelming reciprocal passion. Perplexed love drives *Penthesilea* mad. In her frenzy she kills her lover, and when aware of her deed stabs herself (an exact inversion, oddly enough, of Kleist's own end). Two redeeming points strike one in Kleist's work. First, its undoubted grandeur of conception; and secondly, the really fine and life-like characterization of *Penthesilea*. Wolf, in his treatment, selected three main episodes, which he embodied in three well-defined symphonic movements. The first (pp. 1-31) of the Lauterbach and Kuhn score indicates the descent upon Troy of the Amazon army. Movement II. (pp. 32-52) is entitled: "*Penthesilea's* dream of a rose festival." The queen has sworn to her Amazons that until she has conquered this Greek youth she will hold none of her wonted high festivals of roses and floral delights. Movement III. and the longest (pp. 53-115) bears its own commentary of the tragic sequel. Wolf heads it: "Struggles—Passion—Madness—Annihilation." The first two movements appear to have been composed between 1884-1887. This was some ten years before he altogether succumbed to insanity, and as far as I can gather it was during a short interval of mental lucidity from his primary attack (1897-98), though whilst still in a lunatic asylum, that he composed that last movement.* If this be the case, its heading is fraught with painful significance.

The special agony of Wolf's insanity seems to have consisted in an acute consciousness that his mental condition was depriving him of his capacity to compose. In his "*Penthesilea*" I venture to find his own story. The first movement, full of majesty and grandeur—yet how restless and unsatisfied—surely tells of eager ambitions, soaring aims, uncertain fulfilment. Then follows a roseate dream

of a paradise of success and calm achievement. In movement III. comes an awful awakening to bitter reality. The composer is stung with the demoniacal pricks of mental disability; he is tortured and tossed by conflicting passions; and at last ensues total chaos and oblivion. Lombroso and others have declared all genius to be a manifestation of a purely pathological state of brain. In Wolf's case the theory certainly claims attention. As a pathological study of insanity revealed in art, the last movement of his "*Penthesilea*" has possibly no counterpart in music. Kleist's play—as already hinted—suggests the workings of a clever but certainly unhinged mind. And apart from these two examples, I know of no other such vivid pathological study—within the range, that is, of undeniably artistic creation—unless it be found in the writings of the Russian author Garsbin, who devoted his spasmodic moments of sanity to minutely recording the exact sensations of his brain during his lapses into uncontrollable madness. A. E. KEETON.

MUSIC FOR CHILDREN.

As regards the education of children much progress has been made within recent years; learning is no longer a drudgery, but a pleasure. Whatever the subject, literary or scientific, it is presented in a clear and interesting manner. The importance of the art of teaching, too, is now fully recognized. Thorough knowledge of any subject, though essential, is not the only qualification for a teacher; he must also understand the art of imparting that knowledge to others, and be able to adapt himself to the varying capacity of the pupils.

Now, in the matter of text-books on the elements of music and of harmony there is no lack of good material; and excellent exercises and educational pieces for the pianoforte have been composed by competent men, such as, to name only a few, Czerny, Köhler, Krug, Gurliitt, and last, though not least, Reinecke. And seeing that so many learn the violin and the violoncello, material of similar kind is being provided for those instruments.

Then there are also hundreds of attractive pieces for recreation; pieces showy yet refined, and many having titles and superscriptions which attract children, and train them to think that music has a meaning.

Yet with all these things something seems lacking. There are no concerts the programmes of which are suitable for children. A Vecsey or a Reuter may be able to enjoy and also appreciate symphonies by classical and modern masters, and there are even young boys and girls who without understanding such works can listen to them with enjoyment. But prodigies and specially gifted children are and always will be in a minority. The average child, if taken to a concert at which symphonies, quartets, or sonatas are performed, soon becomes tired and restless.

An attempt was actually made by Mr. Henschel in 1890 to give concerts for the benefit of young folk. They were entitled, "Young People's Orchestral Concerts." A few of the works selected were most suitable, but for the most part they were too long or too elaborate—such, for instance, as Mozart's "Linz" symphony, Schumann's "Genoveva" and Wagner's "Rienzi" overtures. The term "young," however, is an elastic one. Probably Mr. Henschel was catering for young folk of a larger growth than those whom I have in mind—viz. from ten to about fifteen. During the Christmas holidays pantomimes are provided for children at the theatres, but there is nothing of a musical kind at concert halls.

For such a purpose, symphonies, quartets, and sonatas would be too long; but detached movements might be selected, and especially from Haydn and Mozart. It was by such means that the public was first led to take interest in the Beethoven symphonies, and there are many movements which would not suffer in any way by being thus detached—an air with variations, a bright minuet, or a sparkling rondo would be just the right sort of thing. Then there are the toy symphonies of Haydn, Romberg, Gurliitt, and Reinecke,

* See page 59 of "Hugo Wolf, Erinnerungen und Gedanken," von Michael Haberlandt. Leipzig, 1903. London: Augener Ltd.

in which children themselves could take part. There would be no difficulty in arranging programmes for pianoforte recitals; though, of course, they would have to be of moderate length, say about an hour; or, what perhaps would be still better, a mixed recital of pianoforte and song. Of movements from sonatas I have just spoken, but in addition to these there is a perfect *embarras de richesse*: airs and variations by Mozart and Beethoven, dance movements by Schubert, duets by Weber, some of the Mendelssohn Lieder, Schumann's "Album für die Jugend," or, to name more modern works, pieces by Gurliitt, Krug, and Reinecke. And there are plenty of charming songs: Brahms's "Nursery Rhymes," dedicated to the children of Robert and Clara Schumann, Taubert's favourite "Children's Songs," also various song books by Reinecke, to say nothing of short, light songs by Haydn, Mozart, Beethoven, Weber, Schubert, Mendelssohn, Brahms, and Grieg. Then there are choral works: Reinecke's "The Enchanted Swans," "Cinderella," or "Snowdrop"; Abt's "The Seven Ravens," "Little Snow-white," "Little Red Ridinghood," or at the present season of the year, his "Christmas Cantata." The success of such an undertaking would largely depend upon the music selected, and upon the order in which the pieces were arranged, so that there might be proper contrast. I have spoken about movements from symphonies and quartets to show how children might be introduced to symphonic and chamber music; but at first these might even be given in pianoforte transcriptions. It would in any case, be best, and certainly most convenient, to commence with pianoforte music interspersed with song.

Something might also be done in the way of programmes pointing out in the simplest language the general character of the various pieces, or any particular features in them. Programmes of this kind could only be drawn up by persons who thoroughly understand what would attract and interest children; anything approaching dry analysis would be worse than useless.

How far children themselves might take part in such concerts, beyond the amusing toy symphonies mentioned above, is a question to be considered. In some it might cause undue excitement, or nervousness, but in others it might prove a healthy stimulus.

I am well aware of the sketchy character of my suggestions. I am also well aware that in the realization of such a scheme many practical difficulties would crop up. But when I see how few children do actually attend public concerts—and no doubt because they are regarded as only suitable for grown-up folk—I feel sure that there should be some intermediate step between home music and the serious chamber and orchestral works which are to be heard at our best public concerts. It would be a grand step, and if at first mistakes were made in carrying it out, time and the experience which it brings would soon set matters right. Why should not the experiment be made here?

I see that a French newspaper has just been started for young musicians (*Journal des petits Musiciens*), with stories of the great composers, illustrations, and a supplement of easy pieces, musical riddles, etc. J. S. S.

ANTON GRIGOROVITCH RUBINSTEIN.

(Born November 28th, 1829. Died November 20th, 1894.)

It is now ten years since Rubinstein died. An adequate account of his eventful life has yet to be written. Few musicians, indeed, have reached his standard of fame and had so little critical and biographical study devoted to them. In England nothing at all commensurate with the subject has appeared; and even in Russia, where his star is steadily in the ascendant, there is at present apparently only one biography with any pretensions to exhaustiveness—a volume, namely, by Sophia Kavos-Dexterev. But the fact that this work appeared already in 1895, not a year after Rubinstein's death, rendered it fairly impossible for its author to focus

his character and work quite impartially. Any satisfactory life of Rubinstein must necessarily include a specially wide range of interests. His lifetime embraces several of the most remarkable decades that music has ever known—decades which undoubtedly strongly influenced his own productiveness, both as performer and composer. During his boyhood and early manhood Mendelssohn, Chopin, Liszt, Schumann, Berlioz were at the high tide of their activity. He witnessed the struggles and ultimate triumph of Wagner. Tchaikowsky's life-span was dovetailed, as it were, within his own. The results of his own labours as an organizer and propagandist of musical culture have since proved that he was the prime mover in Russia's modern musical development. He was an attentive observer of a musical renaissance in England; and also quick to perceive the growth of the national movements in the music of the Slav countries of the south and of the northern Scandinavian lands. As a pianist, he towered high above all the other performers of his day, and so far no one else has ever quite equalled him. To be a second Rubinstein is still the ambition of every piano player, whilst a "Rubinstein" comparison remains the most popular criterion by which to judge the merits of advanced pianoforte interpretation. Apart from his gifts as a professional musician, Rubinstein was, besides, such a striking personality; such a strong, dominating character; he had such an original, humorous note in his temperament, that as a matter of course he took his place amongst the leading men and women of his day. He often quarrelled with them all, it is true; but he was, none the less, distinctly one of their charmed circle. He hated every species of mediocrity, and it may be added that mediocrity just as cordially hated him. Could we but collect the details of his own personal reminiscences and experiences, and gather up the fragments of his correspondence and conversations, what a brilliant and fascinating study might be evolved of all that was most noticeable in art and society, both in Western and Eastern Europe throughout practically the whole extent of the nineteenth century! In Russia, as elsewhere, an opinion long obtained that Rubinstein was no true Russian. Abroad this view still holds good. Many of us continue to regard him as essentially cosmopolitan. His own countrymen have by now, I believe, most of them rejected this notion. Personally, I notice in Rubinstein's character exactly those qualities and defects which go to make the Russians what they are as a nation. He had all the extremes and paradoxes, the ungovernable gusts and caprices of emotion, the waves of enthusiasm, the phlegmatic stretches of immovable indifference, which after any sojourn amongst Russians, one comes to accept as inevitable traits of the national character. His heart invariably governed his reason, and yet he was quite devoid of what in England we understand as sentiment. The Russians are not a sentimental race. Thus one seldom comes across any phase of Russian art which can be summarized as pretty. Harsh, and even gruesome and forbidding, but at the same time undoubtedly full of dramatic strength and power of characterization, are a couple of Rubinstein's most typical compositions—the two psychological studies for orchestra, *Faust*, Op. 68, and *Ivan Grozny*, Op. 79. His opera, "The Demon," now a standard work in all Russian opera houses, is also an eloquent study in demonology and wickedness; and only a Russian, I think, could have conceived the evil one just in the vein that Rubinstein has done. He had all the national facility and ready receptiveness; but he had, as well, the Russian's lack of patience and utter disregard for finished detail. If we are to believe his own testimony he hardly ever revised anything that he wrote. Had he done so, he might easily have become one of the world's greatest composers. He was always in a fever heat of eagerness to express himself. For this reason he was naturally at his best in works of what the French would call *courte-haleine*. In these the fervour of his inspiration had not time to cool and deaden into disillusion and dulness. In their sheer spontaneity and passionate ring of sincerity, surely, lies the chief beauty of his songs. And if we take his chamber music

—the sonatas for violin and piano, for example; or the piano and 'cello sonata, Op. 18; the piano and viola sonata, Op. 49; the string quintet, Op. 59; the various trios and quartets for piano and strings; the quintet, Op. 55, for piano and wood wind—viewed as a whole, they are full of inequalities. But yet how often they delight one by their fresh melodies, their virility, and soaring inspiration! Two of the pianoforte concertos—the one in G major, the other in A flat major—again, are incontestably superb specimens of the concerto form; and how effective and thoroughly grateful for their instrument are many of the smaller pianoforte pieces—the preludes and studies, for instance, and at least two of the barcarolles. Well worth resuscitation, too, are the "Dance Album," Op. 82; the "Miscellanies," Op. 93; and the "Bal costumé," Op. 103, for four hands. The interpretation of this kind of music, curiously enough, can actually fail irretrievably through being too studied and conscientious. Those who would reproduce Rubinstein's utterances in perfection should possess a large share of his own impetuosity, and also of his wonderful ease of improvisation. Any attempt at highly finished, delicate rendering at once exposes all his weakness. But if the performers make a dash for it, so to speak, and rush from one climax to another, the listener can forget the composer's inherent poverty of harmony, and his real breadth of style and conception readily becomes obvious. As an illustration of this method of handling Rubinstein, I recall the late Anton Seidl's glorious reading of the "Dramatic" symphony, Op. 95. Of this work an American writer has justly said: "It suggests one of those torsos vouchsafed us by time that are convulsed by the enormous power of the sculptor. We see such fire and flux in some mediæval creations. All is incomplete, truncated; all is wreathed in passionate expression, in desperate yearnings; the throes of life, its sorrows, its joys are there, but the repose, the deep peace that passeth all understanding, is not to be found." With enormous potentialities and imperfect realizations Rubinstein will ever stand as the type of an artist who dared not wisely, but indeed too well.

A. E. K.

THE COMPOSITIONS OF HUGO WOLF.*

THE story of Hugo Wolf's career is a sad one; it was a struggle for bare existence, and ere his short life ended he was bereft of reason. He was not quite so prolific as Schubert, but he wrote a great quantity of music, and on his tomb might well have been inscribed, "Music has here entombed a rich treasure, but still fairer hopes." We have before us some of his works which have been published in the Peters Edition and by Lauterbach & Kuhn, of Leipzig, concerning which we would say something. And first the songs may be considered, for in this department are to be found some of Wolf's choicest thoughts and workmanship.

In the *Mörke-Lieder* there is the *Feuerreiter*, a song in which we find a vividly descriptive accompaniment; the mill is on fire, and the brave rider rushes in to save life but loses his own. We compared Wolf to Schubert, as regards the quantity of his music, yet also as regards quality there is a resemblance. Wolf was, in fact, strongly influenced by his great predecessor, but still one always feels that he goes a way of his own; and that way can be seen, for instance, in the closing bars of the song in question, "Ruhe wohl, ruhe wohl drunten in der Mühle"; those triads in the bars and upper pedal notes are the outcome of influence plus individuality. "Gebet" is a quiet, expressive song, and the "Gesang Weyla's," simple in structure, is broad and dignified. In "Verborgenheit" there is a touch of Schumann; but the music has both charm and feeling. "Der Gärtner" is a delicate little song of folk character. "Zum neuen Jahr" and "Heimweh" are both specimens of the composer's ability to write plain harmonies and rhythms.

* Leipzig: C. F. Peters, and Lauterbach & Kuhn. London: Augener Limited.

The three volumes of songs (*Italienisches Liederbuch*) worthily represent the composer in a branch of musical literature in which his gifts were most fully displayed. One can feel again in these songs the influence of Schubert, also that of Schumann; but, for all that, they have a distinct individuality of their own. This is particularly the case with the harmonic progressions, which are at times weird and often very bold; herein Wolf shows himself also a disciple of Chopin and Wagner. And it is just all these influences which were strengthening his own powers; if he had only been spared he would in time have thoroughly assimilated them. In the first of the volumes under notice, the impassioned No. 3, "Ihr seid die Allerschörste weit und breit," and the characteristic "Selig ihr Blinden" are admirable specimens of Wolf in a thoroughly independent vein. And with regard to the second volume space will only allow us to say that anyone who reads or sings the first three delightful numbers will surely not rest satisfied until he has tried the whole set.

The remaining works noticed are published by Lauterbach & Kuhn.

There is first a symphonic poem, "Penthesilea," after Kleist's tragedy of that name, an account of which will be found in another column. A work for orchestra, soli, and chorus, entitled "Christnacht," in which there is much soft pastoral music, also glowing strains at mention of the newborn King, is a short kind of cantata effectively laid out for the singers. The music, if not strongly characteristic, is pleasing; it is published in full, and in vocal score, so that it ought to attract the attention of choral societies. Six sacred songs for mixed choir are outwardly simple, but there are here and there chromatic notes and modulations which may for a time give trouble; the music, however, is earnest, and worth studying. The one which seems to us at first reading the most beautiful is No. 3, "Resignation." Each number has an interesting preface.

A quartet in D minor, written in 1879, bears the inscription, "Entbehren sollst du, sollst entbehren" (Thou must renounce, must renounce), and the opening *Grave*, with its fierce chords and impassioned first violin part gives the idea of stern struggle with fate. In the vigorous movement which follows one is reminded more than once of Beethoven, and soon after the commencement, of the first movement of the ninth symphony. Throughout the work, indeed, the influence of the later quartets of Beethoven is marked. The slow movement is perhaps the most original, but the quartet shows strong thought and feeling. There may be at times a little too much storm and stress; the composer, however, was in an intense mood when he wrote that first movement, which bears the date, January 20th, 1879; the remainder appears to have been composed in July of the following year. An "Italian Serenade" for strings (published, like the quartet, in score and parts) was performed at the Kruse festival last year, as arranged by the composer for full orchestra. Chromatic notes and complex rhythms prevail, and give to the music a somewhat artificial character, but it is full of life and spirit. It has been arranged by Max Reger for pianoforte duet.

Hugo Wolf's music has received much attention abroad; in this country, as yet, he is principally known by a few of his many songs. He was a gifted composer, and his merit sooner or later will be duly recognized.

LETTER FROM PARIS.

THE reprise of the "Valkyrie" at the Grand Opéra, on October 19th, was a good performance, though not so brilliant as one might have expected on such an occasion. Mlle. Bréval, reappearing after a long illness, seemed at first to have been affected morally rather than physically. She had not the usual confidence in her fine voice and first rate talent. But in the second act she already began to be herself again; and in the beautiful *finale* of the third act, as Brunchilde, displayed her usual charm as a singer, as well as her his-

trionic power. M. Delmas was, as usual, the best Wotan of the day; and Mlle. Hato, although not favoured with a splendid voice, proved a very pretty and efficient Sieglinde.

M. Alvarez, with his strong and flexible voice, at times unpleasantly forced the vocal expression. His conception of Siegmund's part is too rough, and not at all according to the intention of the composer. The house was very full, and the opera warmly applauded.

As I have already told in my last letter, both opera houses will give "Don Juan" during the present season. This kind of *concours* for the best rendering of Mozart's masterpiece will attract the attention of all real amateurs of real music; it will also puzzle many Parisian musical critics, since the original good traditions of Mozart's operas have never penetrated into France.

In fact, in 1805 a "Don Juan" in three acts had already been arranged after Mozart's score, the words by Messrs. Thuringe and Baillet, and the music by Kalkbrenner, and it remained during many years as model in the French *répertoire*.

In October, 1811, came out "Don Giovanni" in its original form, in two acts, at the Paris Italian Opera; but it was too late to efface the inveterate counterfeit impressions, and the first French version of the immortal work remained traditional. Successively "Il Flauto Magico," "Le Nozze di Figaro," and "Il Ratto del Seraglio" were profaned in the same way.

Subsequently—as I wrote in my letter of November 1st, 1902, on the occasion of the *reprise* of "Don Juan"—at the Grand Opéra in 1834 the Don was sung by the celebrated Nourrit, with the part arranged for a tenor voice. The opera was then divided into five acts, and as a grand ballet was wanting, fragments of sonatas, quartets, and even symphonies of the divine master were put together to satisfy the demands of the subscribers. This vandalism was the work of Messrs. Auber and Saint-Léon! The "Don Juan" definitely adopted in Paris is in three acts, similar to the first French transformation, with the addition of a grand ballet and the musical *pasticcio* composed in 1834. Of course, all the French editions (vocal scores) of Mozart's operas, having been made from arranged scores, have spread over the whole of France the wrong conception of them. In the present competition between both opera houses, the Grand Opéra has preceded the Opéra Comique in presenting "Don Juan" on Friday, October 28th.

This time I feel compelled to complete the criticism which I only hinted at when, last autumn, I spoke on the subject. Therefore I must at once declare that the actual Mozart opera played at the Grand Opéra is a special "Don Juan" belonging to the Académie Nationale de Musique, quite different from the original "Don Giovanni" of Mozart. While the bad French translation distorts the sense of the musical phrases, the *tempi* are nearly all altered, and the work has been amplified by a grand ballet, as already mentioned, in order to fill up the whole evening. To enumerate all the disfigurements the wonderful score has undergone in France is nearly impossible, and it would not be very flattering to French musical taste.

About M. Delmas' Don Juan, I had already expressed my opinion when, in 1902, this opera was revived at the Grand Opéra. I cannot realize why a bass of such a great value insists upon singing a baritone part, and why he prefers to represent a defective Don Juan, when he could be a perfect, admirable Leporello. The interpretation of this best *rôle* demands subtle artistry. Many great singers have appeared in it, M. Gailhard himself being an excellent instance. M. Gresse, as Leporello, does his best, but exaggerates the part by contortions. Mlle. Grandjean, as Donna Anna, lacks the indispensable dramatic temperament, and as a singer she cannot enter into the Mozart style. Mlle. Demougeot is more at home in the part of Donna Elvira than in that of the Valkyrie, but her voice is deficient in timbre and force. Mlle. Verlet is charming as Zerlina, and sings the music allotted to her in the best style. Of M. Scaramberg's

Don Ottavio it is better not to speak at all. M. Bartet as Masetto is justly satisfactory, and M. Chambon, with his funereal bass voice, is excellent as the Commandeur. The orchestra, under its young leader, M. Paul Vidal, went well, according to French tradition.

A real artistic event and a rare musical treat caused the Parisian public to rush to the *matinée* given at the Opéra Comique on Monday, October 31st. M. Carré, wishing to contribute a *bed* bearing the name of his theatre to the Maison de retraite des artistes dramatiques, founded by Coquelin *ainé*, conceived the genial idea to give Puccini's "La Tosca" in Italian. Of course, in consideration of the charitable aim, M. Carré very easily obtained the co-operation of Mme. Emma Eames, who was just staying in Paris previous to her departure for America, as well as the consent of Signori de Marchi, Scotti, Tisci-Rubini, Giordani, and the Maestro Campanini, who came expressly to Paris to contribute generously to the charity performance. My opinion about Puccini's "La Tosca" I have already expressed in No. 396, December, 1903, of the MONTHLY MUSICAL RECORD, when this opera was given for the first time in French at the Opéra Comique; but I must add to my first notice on the subject that "La Tosca," sung with the original Italian text by Italian singers, and conducted by an Italian, makes a more impressive effect than in French. Madame Eames was admirable in singing and acting the part of Floria Tosca. Signor de Marchi, as Caravadosi, was enthusiastically received and twice encored. His beautiful voice, as well as his dramatic expression, rank him among the best tenors of the day. Signor Scotti was superb as Scarpia. His conception of this very arduous part is a histrionic triumph. Signori Tisci-Rubini and Giordani and Messrs. Soulaïcroix and Delvoye in the minor parts completed the incomparable *ensemble*. Maestro Campanini, who directed the orchestra with Italian vivacity and an extraordinary power of expression, was deservedly applauded. The performers were also recalled many times at the end of each act.

Great interest was shown by wealthy people in the welfare of the new benevolent institution, and high prices were paid for boxes and stalls. The net receipts amounted to 18,000 francs.

The *reprise* of "Don Juan" at the Opéra Comique took place on Saturday, November 5th. M. Carré restored the score to its original two acts, divided into four parts and ten tableaux. The cast was as follows: Messrs. Renaud, Don Juan; Fugère, Leporello; Clément, Don Ottavio; Delvoye, Masetto; Huberdeau, Commandeur; and Mmes. Jane Marcy, Donna Anna; Bessie Abbott, Zerlina; and Guionie, Donna Elvira. The "Don Juan" of the Opéra Comique is also not the original "Don Giovanni," which could only be reproduced by some of the best Italian singers. But, owing to the small proportions of the stage and the house, the action becomes here more effective and not pompous, as at the Grand Opéra, and the music can be better appreciated in its fine details. The *recitativi* were accompanied on the piano, as originally, and this was a great improvement. Undoubtedly the part of Don Juan suits much better the baritone of M. Renaud than the bass of M. Delmas; but M. Renaud sings it in too solemn a manner, dragging all the *tempi*, and especially the charming serenade. Don Juan must represent a distinguished gallant cavalier, and not a stiff aristocrat, as M. Renaud, or a rather vulgar seducer, as M. Delmas interprets it. M. Fugère as Leporello sings his part well; however, being more of a baritone than a bass, all the wonderful effects *à la* Lablache in the *ensemble* pieces are quite lost. Besides that, according to my taste, he indulges in too many gestures. Mme. Jane Marcy as Donna Anna sings and acts artistically, but her style is exclusively modern—that is to say, exaggerated, and consequently not adapted to Mozart's music. Miss Bessie Abbott, without being a Patti or a Sonntag, is an agreeable Zerlina; and Mlle. Guionie, a *débutante* endowed with a fine voice, makes the best of the antipathetic part of Donna Elvira. M. Clément is a charming

Don Ottavio, and Messrs. Delvoye and Huberdeau as Masetto and the Commandeur complete a most praiseworthy *ensemble*. The orchestra, conducted by M. Luigini, of course according to French tradition, was excellent. Thus, judging from the general impression, M. Carré has undoubtedly won the prize in the "Don Juan" contest.

At the Variété, while "Mme. Angot" and "Barbe-Bleue" always draw full houses, the new operetta, "M. de La Palisse," in three acts, by Messrs. Robert de Flers and Gaston de Caillavet, music by M. Claude Terrasse, made a hit on Wednesday, November 2nd, and according to the opinion of the press it will have a great run.

< The first Colonne concert, on October 16th, was a real success, and a worthy homage paid to the memory of César Franck. The symphony in D minor of the regretted master was exceedingly well played, and especially the most original *Allegretto* for cor anglais and strings elicited frantic applause and an encore. The duet from the opera "Hulda," for soprano and tenor, being a disjointed episode of an unknown musical drama, did not produce the desired effect. It is a *dialogue symphonique* rather than a *duo scénique*. Mlle. Demellier possessing a limited voice, and M. Cazenove not being in good form, the rendering of the duet was nearly a failure. The *poème symphonique* of C. Franck contains some remarkable pages, especially in the first part and in the finale of the second one. The choruses with soprano solo, sung behind the scene, are extremely effective, but unfortunately the intonation was often imperfect. The voice of Mlle. Odette le Roy is not strong enough to be advantageously heard from behind the scene. Finally, M. Raoul Pugno, with his *brio* and the assurance of his great talent, played the "variations symphoniques" of the master in a most artistic and brilliant manner, awakening the enthusiasm of the crowded audience. Excepting for a few imperfections, this concert was excellent.

By the way, I must not forget to say that the inauguration of César Franck's monument in the Square of Sainte-Clotilde was postponed till Saturday, October 22nd. Undoubtedly no better place could have been chosen for erecting a statue to the man who was during so many years organist of this church. Many moving speeches were delivered by Messrs. de Selve, *préfet* of the Seine; Edouard Colonne; Marcel, director of the Fine Arts; Théodore Dubois, director of the Conservatoire; and Vincent d'Indy, one of the best pupils of César Franck. An immense crowd attended the ceremony of the unveiling of the monument. What a contrast to the funeral of the great composer in 1890, at which not two dozen of friends and musicians were present!

Whilst M. Colonne opened his concert season on October 16th with the already mentioned programme, M. Chevallard was making a triumphal tour through Belgium and Germany with the *Lamoureux* orchestra. His first concert at the Nouveau Théâtre in Paris took place on Sunday, October 23rd. The programme was as follows: Symphony in D minor (César Franck), third act of the "Crépuscule des Dieux" (R. Wagner), with the following distribution of rôles: Siegfried, M. Van Dyck; Brunnhilde, Mme. Kaschowska; Hagen, M. Challet; Günther, M. Frölich; Gutrune, Mme. Raimel; Woglinde, Mlle. T. Leclerc; Wellgunde, Mme. Vioeand; and Flosshilde, Mlle. Meino. The symphony of César Franck was admirably rendered by the excellent orchestra, under the bâton of M. Chevallard. The "Crépuscule des Dieux," although lacking its intense dramatic power in a concert room, was well executed and warmly received. M. Van Dyck proved once more the best singer of Wagner music; no tenor can nowadays equal him in the delivery of this extraordinarily difficult part of Siegfried. Mme. Kaschowska was a superior Brunnhilde, both as regards richness of voice and elevated dramatic style. The other singers were all more or less equal to their respective tasks. On the same afternoon M. Colonne gave the delightful overture of "Le Roi d'Ys," by Lalo, and repeated César Franck's "Psyché" and the ninth symphony of Beethoven.

The programme of Colonne on Sunday, October 30th,

was as follows: "First Symphony" (Beethoven), "Scènes gothiques" (A. Périhon); "Troisième Concerto" pour violon (Saint-Saëns), played by M. Jacques Thibaud; and "Ninth Symphony" (Beethoven).

The programme of the *Lamoureux* concert, taking place on the same day, was as under: "D minor Symphony" (César Franck), and third act of the "Crépuscule des Dieux" (Wagner), the parts being entrusted to the same singers as in the preceding concert.

The first concert of the Conservatoire (78th year) will take place on Sunday, November 27th. The works intended to be performed during the present season are as follow: Handel's "Saul"; first part of Liszt's "Christus"; the "Variations symphoniques," on a Haydn theme, by Brahms; the "Stabat Mater" of M. Paladilhe; the "Préludes d'Axel," by M. Alexandre Georges; "La mort de Wallenstein," by M. Vincent d'Indy; and the "Fantaisie en ré majeur," of M. Guy Ropartz, as well as a *reprise* of Lalo's symphony and "Les Béatitudes" of César Franck. The soloists already engaged are: Instrumentalists—R. Pugno, R. Vinès, H. Marteau, Jacques Thibaud; and singers: Mmes. Litvinne, Auguez de Montalan, Mary Garnier, Revel, and Messrs. Cazenove, Clark, and Frölich.

S. D. C. MARCHESI.

OUR MUSIC PAGES.

THE first of the two numbers which we have selected for this month is No. 3, "A Hunt," from the late Arnold Krug's "Santa Claus Album," Op. 112, a brisk little pianoforte piece which might well bear the superscription, "The hunt is up, the morn is bright." The sounds of horns are heard, and throughout there is fresh, engaging melody. The music, too, is quite easy.

The second number is the famous old song about "Old King Cole," who as "a merry old soul" should be a welcome personage at Christmastide. The song is taken from the recently published "British Nursery Rhymes and Jingles" for voice and piano. The tune, a fine specimen of seventeenth-century English melody, is fresh and spontaneous, and just as it has delighted young folk for many generations, so will it continue to delight those yet unborn.

Reviews of New Music and New Editions.

Symphonie, No. 5, von GUSTAV MAHLER, für Pianoforte zu vier Händen bearbeitet von OTTO SINGER. (Edition Peters, No. 3081.) London: Augener Ltd.

HAYDN wrote over a hundred symphonies, Mozart over forty, but Beethoven and Schubert only nine each. Neither Schumann nor Brahms exceeded the number four. Gustav Mahler, the able conductor of the Vienna Court Opera, has, however, already reached number five. The present work commences with a dignified funeral march, and this exceptional beginning evidently suggests some programme which the composer had in mind. The second movement is impassioned, and there are references in it to the march. Next comes a *Scherzo*, then an *Adagietto*, and finally a *Rondo*. The work is long and elaborate, and for preliminary study it is a great advantage to have it thus in convenient duet form, and with very full indications as to the scoring. It was recently produced at Cologne with great success under the composer's direction.

Suite for the Piano, by G. D. CUNNINGHAM. (Edition No. 4958; price, net, 2s.) London: Augener Ltd.

In the eighteenth century the term "suite" implied a set of pieces all in the same key, and all in binary dance form.

But times have changed; the art of harmony has developed, the pianoforte has taken the place of the old harpsichord, and new forms have sprung up. Hence a modern suite has little more than the name in common with the old one. Mr. Cunningham commences with a *Prelude* in D minor of considerable extent. The opening section presents a stately theme, afterwards developed; the movement ends with a fine coda. The music is clever, interesting, and effectively written; it is modern in feeling, also in technique. Next comes a graceful *Valse caprice* in A major, with a melodious middle section in F sharp major; and here again the composer provides pleasant and, we may add, showy work for the fingers, but everything in good taste. There follows a merry *Bourrée*, with a charming middle part in which the quiet yet not dull strains and sustained pedal notes contrast admirably with the busy and, for the most part, loud principal section. After a delightful *Minuet*, the suite ends with a fine *Giga* in D major. Here the theme itself and the fugato, also later on the inversion of the former, recall the old form; but apart from these features the music is thoroughly modern. It is exceedingly brilliant, and if the performer find some rather stiff work, the difficulties are well worth conquering.

Four Melodic Studies for the Pianoforte, by STEFAN ESIPOFF. London: Augener Ltd.

THE title of these studies reminds us that others have been written in which melody is conspicuous by its absence. There are, of course, earnest students who do not mind dry exercises if they feel that, by practising them, their fingers become supple and strong; on the other hand, there are many young players who require work to be put before them in pleasant manner—one might almost say, in disguise. Here, to anyone who can see below the surface, there is excellent training for the fingers, but the various numbers have superscriptions—*Dreaming*, *Rustic Dance* (in the form of a *Menuet*), *Murmuring Stream*, and *By the Seashore*—and they assume the form of little pieces full of melody and charm; all, too, are carefully phrased and fingered.

Six Toccatas for the Pianoforte, revised, phrased and fingered by O. THÜMER. (Edition No. 8456a; price, net, 2s.) London: Augener Ltd.

THE term "toccata" dates from the beginning of instrumental music. At first it was employed to denote a piece with chords and scales and arpeggios—in fact, a touching of the keyboard by way of prelude. Later on it became a technical study, or a concert piece. In December, 1781, Mozart wrote to his father about an Italian pianist named Clementi who had just arrived at Vienna, and remarked that "he has a brilliant right hand, and his principal passages are thirds." Both Mozart and Clementi had been playing before the Emperor, and the latter performed his own sonata in A flat, which includes the Toccata forming the first number in the volume before us, and in which are the "passages in thirds" mentioned in Mozart's letter. No. 2 is by Pollini, a pianist of considerable note in his day; his Toccata is written in a very pleasant style. No. 3, by Onslow, combines brilliancy with excellent finger-work. No. 4, by Czerny, may be somewhat dry as music, but it offers splendid technical study. No. 5, by Mayer, is clever and showy. No. 6 is by Schumann, an admirable example of a Toccata, in which the matter is as interesting as the manner; it is a concert piece of the first order.

Œuvres pour le Piano, par ALFRED TOFFI—*Deux Pièces caractéristiques*, Op. 43. (Edition No. 5,053; price, net 1s. 6d.) London: Augener Ltd.

A SAD waltz seems a misnomer, for one expects dance music to be bright and cheerful. The composer's idea was probably to depict the sad mood of a person while dancing; in Chopin's

Valse mélancolique the sad person being surely the composer himself. The Toffi *Valse*, which does not in any way resemble the one by Chopin just mentioned, is cleverly written; the harmonies are piquant, and the writing refined. The second piece, bearing the somewhat Berliozian title, "*Retour à la vie*," is for a time vigorous; then comes an *andante con moto*, which opens with a quiet, characteristic theme, followed by a mysterious chord passage marked *lugubre*, which seems to point to some dramatic intention on the part of the composer, especially as, later on, the same occurs again in the recapitulation section. Anyhow, the piece is interesting.

Compositions of THEODORE H. H. VERREY: Capriccio, Op. 48, and *Meditation*, Op. 49, for the Pianoforte, and *Little Slumber Song* (*Schlummerliedchen*). London: Augener Ltd.

THE first piece opens with a fresh, pleasing section, ending with a coda in form of a double-pedal point. The key now changes from D to that of G, in which is heard a long, drawn-out melodious theme; this, too, ends with a pedal passage, which by enharmonic means passes away to D major, E flat, and finally to the opening key and opening phrase; the extended coda brings the music to an effective close. *Meditation* has a smooth, pensive principal theme, with sufficient movement in the accompaniment to contrast with the long notes of the melody, yet not of sufficient importance to draw off attention from the latter. There follows a passage, *poco animato*, in which a phrase from the opening section forms a prominent feature. Gradually the music, after various modulations, works back to the principal theme. There are small but skilful modifications, and a quiet, expressive coda.—In the Song the German words are given, also an English version by Edward Oxenford. Slumber songs generally have a kind of rocking bass, but here the rocking effect appears in the melody itself, in which there is a pleasant homely simplicity quite appropriate to the words. The harmonies of the accompaniment are smooth and reposeful.

Studies for Piano by LOUIS KOEHLER. Revised, phrased, and fingered by O. THÜMER.—12 *Studies for the equal development of both hands*. Op. 63. (Edition No. 6566; price, net, 1s.), and *Eight Studies for the development of velocity and execution*. Op. 69. (Edition No. 6567; price, net, 1s.) London: Augener Ltd.

THE name of the composer is well known, especially as a teacher and a writer of studies; all, therefore, that will be necessary here is a brief description of the contents of the volumes. No. 1 of Op. 63, consisting of scale and arpeggio passages, is short and not dry. No. 2 is of similar character, but here the right hand only plays a subordinate part. No. 3 concerns broken chords; two notes together, followed by a single one. No. 4 is a study in legato playing. Nos. 5 and 6 are to develop lightness of touch. No. 7 is of mixed character. In No. 8 we have a long and useful study in chromatic scales for each hand alternately; and in No. 9, broken chords. No. 10 is again concerned with legato playing. No. 11 deals largely with broken chords and intermixed passing notes; while No. 12 is a difficult but excellent study in thirds and sixths, principally for the right hand. One great merit in the studies of the second volume (Op. 69) is their brevity. Very long exercises or studies, however excellent they may be, are apt to discourage pupils. The best studies are of little practical use unless furnished with good fingering, and this can only be marked by one who, like Mr. Thümer, the editor, has not only knowledge, but wide experience. Of course, there are many scale and arpeggio passages of which the fingering is, as it were, fixed; on the other hand, there are many other passages to all of which different fingerings could be applied, all of them good in a way; and in such cases to decide which is best is no easy matter.

Album, pour Piano, par ANTON STRELEZKI, Vol. II. (Edition No. 6458; price, net, 1s.) London: Augener Ltd. We have often had to remark on the skill and refinement displayed by the composer in his pianoforte music. The five pieces in the *Album* before us are in drawing-room style, but there is nothing commonplace in them, as that term, through the quantity of flashy, superficial music bearing the title, *Morceaux de Salon*, unfortunately implies. The first number is a delightful *Saltarello brillante*. No. 2, a *Valce-Scherzo*, is very attractive: the piece is in waltz form, but it has a certain lightness and friskiness typical of a *Scherzo*. No. 3 is a *Mazurka*, both graceful and original; No. 4 a *Barcarolle*, entitled "Venezia," the soft, delicate strains of which may recall to travellers that peaceful romantic city on the shores of the Adriatic; and, lastly, another *Barcarolle*, "La Regata Napolitana," most melodious and pleasing.

Happy Hearts (Glückliche Herzen). Gavotte for the Pianoforte, by ARNOLDO SANTONIO, Op. 551. London: Augener Ltd.

WHAT music can really express is often the subject of discussion, yet all are agreed that it can depict generally the two opposite emotions of joy and sorrow; though even here association plays a part. Anyhow, a bright tempo and a major key seem appropriate to the former, and in the piece before us the form itself adds an element of cheerfulness. The opening section is attractive, and not less so, though of quieter character, the middle melodious section in the key of the subdominant.

Die Plejaden (The Pleiades), Sieben Stücke, und *Fantasie über Psalm XXIII.*, für die Orgel, von HORACE WADHAM NICHOLL, Op. 41 and Op. 45. (Edition Peters, Nos. 3,045 and 3,046.) London: Augener Ltd.

DIETRICH BUXTEHUDE wrote a suite depicting the nature of the seven planets known in his day, a suite which unfortunately has never been found. Mr. Nicholl now gives us a modern suite in seven numbers, each one bearing the title of one of the seven stars in the Pleiades group. The name of No. 7 ("Maja"), a fughetto, reminds us of the clever and elaborate fugues which the composer has published, but here the music is simple. The whole set of pieces is highly interesting; of melody there is no lack, while the harmonies are bold, and the writing generally testifies to ability of a high order. The idea of the *Fantasie* is decidedly original. The composer has taken the verses of the twenty-third Psalm as headings to the various sections of his *Fantasie*, and, of course, music in keeping with the character of the words; here again we find the composer not only in a skilful, but in a genial mood.

S. Coleridge-Taylor's Compositions: *Four African Dances* for Violin and Piano, Op. 58. (Edition, No. 11342; price, net, 2s.) London: Augener Ltd.

THE composer seems quite in his element when dealing with folk music, or imitation thereof, and in harmonizing the melodies he displays marked skill, but he also creates the feeling that it is not colour for mere colour's sake. No. 1 opens with an attractive melody in c minor; a change, however, is soon made to the major, when a new and expressive theme is introduced. And so, throughout the piece, major and minor alternate. There are also changes of tempo. It is a movement of truly romantic character. No. 2, marked as "from a traditional African melody," has a lovely, soothing theme, softly accompanied by delicate arpeggio chords. For a few bars there is increase of tone and tempo, together with a moving figure in the piano part, and then all becomes peaceful and so remains until the end. This is a little gem which will be welcomed by violinists. No. 3 is a cheerful *Allegro*, with a well-contrasted middle section in the key of the flattened submediant. The last number in d minor has for its principal theme one full of rugged energy, rendered all the more intense by the middle quiet theme in the key of the relative major.

Album of 10 Pieces for the Violin, with Pianoforte accompaniment, composed or arranged by FERDINAND ISRAEL. (Edition No. 7439; price, net, 2s. 6d.) London: Augener Ltd.

THE first number in the volume is an Hungarian air by H. W. Ernst; the expressive theme is given without the variations, which would be beyond the means of players of moderate skill for whom the *Album* is specially intended. No. 2 is a transcription of Schubert's lovely song, "Sei mir gegriisst" (Greeting), with a brilliant pianoforte accompaniment. No. 3 is a quiet little movement entitled "Beethoven's Farewell"; No. 4, a transcription of Chopin's characteristic *Mazurka* in a flat, Op. 7, No. 1; No. 5, a simple, expressive melody; No. 6 is an arrangement of Chopin's familiar *Nocturne* in a flat, here transposed for obvious reasons into the key of E; while No. 7 is Ernst's *Elégie* in c minor. No. 8 is a cadenza to Beethoven's violin concerto in D, and, so far as we are aware, the first attempt to provide one for players of quite moderate capacity for whom the cadenzas used by great violinists are out of the question. The experiment is interesting. The cadenza is followed by the composer's coda to the *Allegro*. No. 9 gives in simplified form the *Larghetto* from the concerto mentioned above. The concluding number is W. Taubert's taking "Love's Melody" (*Liebes-Liedchen*).

Five Violin Solos, for Concert Use, composed or arranged by FERDINAND ISRAEL. (Edition No. 5662; price, net, 1s.) London: Augener Ltd.

A BRIEF description of the contents of this album will show that they are not lacking in interest, and although described in the title as for "concert use," the demands made on the executant are not excessive. No. 1 is an *African Dance* by the editor. The first short section, marked *vigorous*, is based on a characteristic figure, while in the second section melody prevails. These two sections afterwards appear in variation form. No. 2 is a *Prelude* from the same pen, written, as stated in a footnote, "as a little tribute to Leonard." It includes "the lovely violin solo called 'The Seasons,' illustrating the various elements of the weather—sunshine, rain, etc." No. 3a is the *Andante* from Paganini's little known composition "In my heart no longer do I feel," and No. 3b, Paganini's *Surprise Solo*. The executant, as will be seen by referring to the music, plays not only the solo, but also the accompaniment. No. 4 is an effective transcription of Taubert's pleasing *Love's Melody*; and the last number, *The Mermaid*, a light, expressive solo by F. Israel.

Twenty Studies for Violin, for beginners (in the first position), by HANS SITT, Op. 90. (Edition No. 5682; price, net, 2s. 6d.) London: Augener Ltd.

THESE are good solid *Studies*. The term *Study* or *Etude* is frequently applied to music in which there is undoubtedly a technical aim, but in which, at the same time, there is such poetry and charm that it becomes a real source of æsthetic enjoyment; of such kind are the pianoforte *Etudes*, for example, of Chopin and Henselt. In those now under notice there is no attempt to write music of this high order; the composer, nevertheless, manages to present to the student practice work which has rhythmic interest, and from which the melodic element is by no means absent. Teachers will find them of great service.

Instructive Works for the Violoncello by AUGUST NÖLCK: *Seven Short Pieces* in the first position, with Pianoforte accompaniment, Op. 112. (Edition, No. 7729; price, net, 2s.) London: Augener Ltd.

IT is rare nowadays to find sets of short pieces without superscriptions, especially those which are intended for young folk. But a name, however fanciful it may be, is always acceptable to old as well as young folk. And so long as the composer does not revel in realism, such means

are perfectly legitimate. The first number in the set of pieces before us is named "The Mill in the Meadow," though without the suggesting title no one could tell that the music described the movement of a mill; the other titles are general, or merely indicate moods. No. 2 is a dainty Rocco Minuet; No. 3 a "Fairy Tale," evidently of a quiet, pleasant character; No. 4 is a melodious "Madrigal"; No. 5, a brisk little "Scherzo"; No. 6 a "Waltz Sketch," in which the piano part is well-nigh of equal importance with that of the violin; and finally No. 7, a brisk "Study," after the manner of a Tarantelle.

75 *British Nursery Rhymes and Jingles*. The pianoforte accompaniment by ALFRED MOFFAT. Edited by FRANK KIDSON. (Edition No. 8918; price, net, 2s.; bound, net 3s.) London: Augener Ltd.

OLD Nursery Rhymes have ever been welcome, and apparently will "never be superseded by others more fitted for the child of to-day." Mr. Kidson in a very brief preface remarks—and the statement is interesting—that the popular Nursery Rhymes and Jingles can be traced back to antiquity; also that little poems of almost the same character are to be found in many ancient languages. He also says that "my coadjutor, Mr. Alfred Moffat, in arranging the pianoforte accompaniments has borne in mind that they are intended for little fingers." All we need say regarding this comprehensive collection of nursery literature, of the melodies which time has consecrated, and of the admirable accompaniments, is that no home will be complete without them. There are some interesting footnotes in the volume which are intended for the "grown-ups."

Supplement to the Theory of Modulation, by MAX REGER, translated by JOHN BERNHOFF. Leipzig: C. F. Kahnt Nachfolger.

THE author is perfectly well aware that his examples are dry, but his object was to lay before the pupil the fundamental principle of modulation in the briefest and clearest manner; he himself states that all the examples of modulation which he has given admit of other solutions. The principle is simple enough. Modulation is effected from the tonic chord of *c* to all other keys; in two instances by simply regarding that chord as the dominant or sub dominant of the new key. For other keys this chord of *c* major is followed by one which is major or minor, dominant or subdominant, or Neapolitan sixth (or one of their inversions), of the key required. For remote keys two steps of this kind are necessary.

RECEIVED FOR REVIEW.

SYDNEY ACOTT & Co., Oxford: (A. H. Allen), Sonata in *D* minor for organ.—BREITKOPF & HARTTEL, Leipzig: (Edgar Isel), Drei Gedichte von Goethe—"Ganymed," "Elysium," and "Aussöhnung," Op. 15, for voice and orchestra.—OLIVER DITSON Co., Boston, U.S.A.: Choir and Choral Magazine, Vol. III.—HENRY FROWDE: Selections from "Palestrina": No. 9, "Men of Galilee," transcribed by Eleanor C. Gregory.—HENDERSON & SPALDING: "Life's Day," a bell chime.—LEONARD & Co.: (T. C. Avant), "Le Réve du Soir"; (Stepin Esipoff), "Ophelia" and "Polka de la Reine"; (F. Hargreaves), "Alpine Revels"; (F. C. Maker), "Murmures éoliennes," "Silver Streamlet," "Woodland Voices," "Grand March," "Polonaise," and "Humoresque"; (Godfrey Marks), "Columbine"; (A. Morland), "Leaflets," twelve easy pieces; (S. Claude Ridley), "Fairy Visions," "I Zingari," and "Water Sprites"; (Anton Strelezki), "A New Year's Greeting," "Serenade-Impromptu," and "Triste et gai"; and (Ivan Tchakoff), "Fifth Dance Suite," for piano; (Leon J. Fontaine), "Scène de Ballet," violin and piano; (Ernest Brentnall), "Life hath nothing that's eternal"; (T. D. Edwards), "Eternal Love"; (Stepin Esipoff), "Baby Myne"; (F. L. Fricker), "Our Last Good-bye"; (E. E. Howard), "From O'er the Ling"; (Wilton

King), "Acushla"; (Turner Lloyd), "The Kerchief"; (Geoffrey Lockhart), "Hush," and "The King"; (W. R. J. McLean), "Your name"; (Josedyn Noel), "My Very Own"; (W. Sanderson), "In All the Lovely Gardens"; (Kent Sutton), "King Love"; and (Cyril Thorne), "No Rose Without a Thorn." Songs.—NOVELLO & Co.: (Walter G. Harris), "Offertory Sentences," from the Church Choir Book; "Seven Vesper or Dismissal Hymns," from the Church Choir Book; (B. Agutter), "Holy Communion, etc."; (A. J. Gentry), "Abide With Me," anthem; (Rev. G. P. Merrick), "At the Cross Her Station Keeping," solo and chorus.—PATERSON, SONS & Co.: (J. M. Diack), "The Piper," song.—CHRISTIAN SCHAFER, New York: (Carl Hauser), "Lullaby," for violin and piano.—SCHOTT & Co.: (I. Hearne), "Two German Lyrics."—REV. S. W. THACKERAY, "Uncle Music, or The Pianoforte Made Easy."—CHARLES WOOLHOUSE: (Sydney Whicher), "Impromptu," for piano; (Noel Johnson), "Impromptu," and (Conal Quirke), "Romance," for cello or violin and piano; (H. V. Jervis-Read), "Three Spanish Love Songs"; (Noel Johnson), "After a While" and "Love's Springtide"; (A. Norman Kendall), "Two Songs"; (S. Gatty Sellars), "Elegie"; and (Zuliani), "Oh, Boat of My Lover," songs.

SAN CARLO OPERA COMPANY.

CILÈA'S "ADRIANA LECOUCVREUR."

THE six weeks' season of opera at Covent Garden has been eminently successful in every way. The troupe which has visited London under the direction of Mr. Henry Russell has included several artists of uncommon excellence, and the performances have been remarkable for character. It is not necessary to go into detail concerning the *répertoire*. The operas performed have included Puccini's "La Tosca," "La Bohème," and "Manon Lescaut"; "Un Ballo in Maschera," "Rigoletto," "Carmen," "Aida," "Faust," "Cavalleria," "Lohengrin," "I Pagliacci," and "Adriana Lecouvreur." Verdi's "Otello" was revived during the last week of the season. Among the artists who have made a mark as newcomers to London Mme. Giachetti is the most prominent. She has not an impressive stage presence, and her acting is of the ordinary operatic style; but she has a serviceable voice and much warmth of temperament. Her most successful impersonation has been the Tosca in Puccini's work. Her Adriana in the new opera had also decided merits, but in Puccini's "Manon" she was disappointing. The principal tenors of the troupe have been Signori Vignas and Anselmi. The last-named was well known to London amateurs a few seasons ago. He has improved in every respect, and promises to have a brilliant career. Signor Sammarco has proved to be a baritone of dramatic gifts. Of the others, Mme. Buoninsegna, Signor Arimondi, Mme. de Cisneros, Miss Alice Nielsen (as Mimi in "La Bohème"), and Mlle. Trentini have done excellent work. I pass over the performances of Signor Caruso, for although they gave great brilliancy to the first few nights of the season he is not a member of the San Carlo troupe. Even more remarkable than the *ensemble* of the principal singers and the chorus have been the achievements of the orchestra under Signor Campanini. He is a conductor of more than common talent, and I should not be surprised if he be engaged as conductor of Italian opera during the regular season. The troupe has been at its best in Italian opera, new and old; its performances of "Carmen," "Faust," and "Lohengrin" have not been so completely in the picture. The season has, at any rate, proved that opera at moderate prices—at more moderate prices than those advertised by a certain journal—can attract audiences in the autumn. It may be mentioned that the audiences have comprised all classes.

Two matters require more than a passing mention. We had not heard Puccini's "Manon Lescaut" for several years. It was not successful when produced at Covent Garden

during the reign of the late Sir Augustus Harris, and it cannot be said that the judgment then passed on it was wrong. The composer has not succeeded in catching the atmosphere of the tale. His hand has been heavy when it should be light. But the work is interesting as being almost the first of the new Italian operas to attempt an austere style of music drama—that is to say, the composer has tried to set to music detached and scrappy dialogue, and has not relied on set arias and concerted pieces. But the style is much better carried out in "La Tosca" and "La Bohème," and these latter operas have more absolute charm of musical invention. This curious ideal of the Italian school—curious because it seems to be inimical to the Italian genius in music—promises to make the otherwise vital movement in modern Italian opera of no moment. The young composers do not seem to have any idea of what music can and cannot do. Signor Cilèa's "Adriana Lecouvreur" is a case in point. Scribe's play has its theatrical effectiveness, but the action is carried on entirely by the kind of ingenious intrigue that made the dramatist's name so famous during the last century. The composer, of course, chose the subject because it does deal with the kind of elemental passions that are required by music. But those passions are engineered by an action which is quite incomprehensible on the opera stage, and by incidents and dialogue which are not suitable for a musical setting. Very skilfully Cilèa has attempted to skate over the thin ice. The scrappy dialogue of the green room at the Comédie Française is woven into the orchestral texture so that the whole effect is melodious and symmetrical. But you cannot hear the dialogue. The same remark applies to the little plot of the Abbé and the Prince. Cilèa is really old-fashioned in his treatment of these scenes and the like. He does not attempt to make them tell as drama, but contents himself with patter music of the type of the quintet in the inn scene of "Carmen." In many ways the score is an advance on the others of the young Italian school, inasmuch as it does not rely on explosive emotion and *ad captandum* effects. It is more musical and more refined. The use of the orchestra is also an advance. Puccini has employed the *leit motif* system with great skill in "La Tosca" and "La Bohème," but the representative themes are introduced without any attempt to weave an orchestral symphony. Cilèa is not content with that crude style of writing. His orchestra does take an independent part, and, as a matter of fact, he almost entirely relies in certain scenes on its comments. This makes his score very agreeable to the ears of the musician. But I do not think his "Adriana Lecouvreur" shows as much originality as the best of Puccini's works. He cannot create so dramatic an atmosphere; his passionate music has not the same ring of sincerity. It is skilfully done, but its effect strikes me as almost entirely due to workmanship. His real strength lies in light and graceful music and in a melody which seems to have been modelled to some extent on the Italian style of the old pre-Bellini and Donizetti composers. There is even a suggestion here and there of old Italian ecclesiastical music. On the whole, "Adriana Lecouvreur" has many delightful points, although it is not quite successful in illustrating the emotional drama of Scribe's play. The composer ought to make his greatest mark in opera of a light or idyllic character. There is room for works of that kind. We do not want only bloodshed and misery on the operatic stage. There is no need for opera to take the place of a lurid melodrama which has happily died out in these days.

E. A. BAUGHAN.

IN THE CONCERT ROOM.

THERE has probably rarely, if ever, been such a busy autumn season of music in London as the present. Amongst the last echoes of the Promenade Concerts was a somewhat insipid and monotonous rendering by Mdlle. Tosta de Benici of Christian Sinding's fine pianoforte concerto in D flat. Scandinavian, like Russian, music requires very characteristic handling. Two novelties given at the last of these concerts

were Mr. Balfour Gardiner's "English Dance for Orchestra"—a decidedly pretty and melodious work, if not strikingly original—and Goldmark's "In Italien" overture, Op. 49. Goldmark's work is always brilliantly effective. He may not unjustly be called the modern Meyerbeer. In this case the contents of his overture were cast in a lighter and simpler mould than is the generality of his music. The work was none the less pleasing, for all that, and was very well received. Undoubtedly Mr. Wood accomplished marvels during the eleven weeks' "Promenade" training of his new orchestra. As a whole, though, it can as yet hardly compare quite favourably with the delicious mellowness and blending of the London Symphony Orchestra. It may be that the superlative excellence of Mr. Wood's present strings only helps to emphasise the coarse and strident effects frequently perceptible in his brass. The programmes of the Queen's Hall Orchestra Symphony Concerts, however, are certainly much more interesting than those announced by the other association, which seems to count upon its own intrinsic merits and a variety of conductors for its chief attractions. It should be added that at the opening concert of the London Symphony Orchestra Dr. Cowen conducted admirably. A new and commendable departure in connection with the Queen's Hall Orchestra is the advance sale of the analytical programmes, which may now be had a week beforehand. Provided that the notes offered are of a nature to stimulate the listeners' interest and add to their musical knowledge, this is assuredly an intelligent procedure, and one which might well be adopted by most concert givers. By the way, the time limits promised at the Queen's Hall Symphony Concerts seem to be quite abandoned; they are apparently still to be of the same inordinate length of former years.

If Mr. Wood's programmes are interesting, even more so, perhaps, are those of Mr. B. Hollander's Orchestral Concerts at the Kensington Town Hall. Mr. Hollander has, of course, by no manner of means the material of the West End orchestras at his disposal; but his choice of works is exceptionally unhackneyed and well grouped; also, he is giving a hearing to the younger school of British composers. He has, moreover, been the means of introducing to London audiences a very charming young Canadian pianist, Miss Anna Fyfe, who, besides playing with his orchestra at Kensington, was further assisted by it at her concert at St. James's Hall on October 26th. Miss Fyfe not only delights one by her delicate and individual conceptions of Mozart and Chopin, but at her concert she gave a wonderfully virile and broad reading of Beethoven's pianoforte concerto in G. Another noteworthy young pianist who has recently given a recital is Miss Rosalind Borowski, the sister of the composer. Her programme included a number of his works which deserve to be heard more often, Schumann's sonata in F minor, and two clever little pieces by Mr. Algernon Ashton—a "Cavatina" and a "Scherzo." The little pianoforte recital of Mr. Reginald Watts, a pupil of Bonawitz, on November 12th at the Brinsmead Gallery would indicate that this performer may one day achieve successes. Miss Evangeline Anthony, a young violinist who has been studying with Wilhelmj, lately made her first appearance in London, giving an orchestral concert at St. James's Hall, where she was assisted by the London Symphony Orchestra, conducted by Dr. Cowen. She followed the present scheme, so much in vogue amongst soloists, of performing three concertos. Her tone, on the whole, is pure, though a trifle thin and small. She bids fair, though, eventually to become a very excellent player.

An event to chronicle in these days is the advent once more in London of Sarasate, who, needless to say, has been warmly welcomed. Kreisler, too, has given a recital, prior to his departure for America, and introduced Londoners to a one-movement concerto by the Russian composer, Julius Conus. Conus, like several others amongst Russia's latter-day musicians, has been obviously influenced by Tchaikowsky, whose own individual style only too easily degenerates into mannerisms in his disciples. Hubermann, a young violinist, who performed here some years back as a prodigy,

has also returned to our shores. The little booklet of hyperbolic praise handed round at his first recital, though presumably designed to provide the critics with suitable material for their notices, certainly tended at the outset to prejudice one against this young artist, who nevertheless, with successive hearings, proved to be an accomplished player. He was very ably assisted at his recitals by Herr Richard Singer. Concertos without their original orchestral background, though, are surely a mistake—a remark which does not apply to Hubermann only. Nor is it likely that concert goers, who can hear Sarasate and Kreisler for half a guinea and less, will feel disposed to pay a guinea to listen to Mr. Hubermann. The present prices of concert tickets in London are a curious anomaly. Unless it be for a charity, all guinea seats and a very large percentage of half-guinea ones are merely a farce. Would it not be altogether better for concert givers to cast tradition and pretence to the winds and price their seats with a view to really selling them, or else to restrict themselves to giving genuine "invitation" concerts. If the concert be intended, as in nine cases out of ten it evidently is, purely for purposes of advertisement, the invitation plan is quite as good, if not better than, *soi disant* stalls at half a guinea, which nobody outside a small and all too speedily exhausted circle of intimate friends, thinks of purchasing.

Necessity is distinctly the mother of improvement. The fact that St. James's Hall will soon be unavailable for concerts at last enforces the performance of chamber music in suitable quarters. We are having no dearth of excellent chamber music this winter, and happily it is now to be heard under the most enjoyable conditions, the Bechstein and Æolian Halls being chiefly in requisition. Miss Ethel Barns and Mr. Charles Phillips have begun their tenth series of chamber concerts. A pianoforte trio by Miss Barns herself, given at the first concert, is perhaps the best piece of work she has as yet achieved—effective, concise, and well put together. Mr. Charles Phillips sang a number of new songs, amongst them a couple by Cyril Scott, which revealed that composer in a very delightful mood of lyricism and simplicity. The "Novellettes" of Mr. Frank Bridge brought forward at the recent Cathie Quartet concert is another fortuitous example of the remarkable work now being done by the British composer. I am glad to see that the Nora Clench Ladies String Quartet, which made a most favourable impression in the summer, intends giving a series of concerts here this winter. The programmes promised are first-rate. Before this goes to press, the first will have taken place, with a first performance in England of Hugo Wolf's string quartet in D minor, and with Mr. Gervase Elwes as vocalist. The very interesting and attractive musical gatherings at Leighton House are always timed, I notice, for five o'clock. Really, if one comes to think of it, this is a much more convenient, and in the winter a pleasanter, hour for concerts than the regulation fixtures of 3 or 3.30, except, perhaps, for Saturday concerts. It is to be regretted that this five o'clock fashion is not more general. There are some artists who win fame by the sheer force of their artistic merits—Ysaie and Kreisler, for example. With their success, personality counts for little or nothing; but with a performer such as Madame Blanche Marchesi I venture to say that it is her personality which links her most closely to her listeners. It imbues her every perception. She has, too, a most original standpoint for judging and choosing music. Thus, the programme of her recital at the Curtius Concert Club, November 8th, could excite the enthusiasm of the most fastidious of music lovers. It opened with the complete group of five songs, which Wagner, curiously enough, ranked amongst his best compositions, namely: "Der Engel," "Steh' still," "Im Treibhaus," "Schmerzen," and "Träume." Other numbers sung by Madame Marchesi, and mostly for the first time in London, were Conrad Ansoerge's "Auf See," Eugen d'Albert's "Venus-hymne"—a very beautiful composition, Hugo Wolf's weird "Nixe Binsenraus"; a group of interesting French songs by Charpentier, Fauré, Bruneau, and Ernest Moret, and a

very characteristic lyric by the lately deceased Norwegian Sigurd Lie, entitled, "Snow."

Amongst students' concerts mention should be made of one given by the Royal College of Music pupils, on which occasion a string quartet by C. A. Debussy was performed. It resembles all this composer's other music in its wayward, whimsical, picturesque style, interwoven with complex, abruptly changing harmonies. Especially fascinating are the slow movement and scherzo. Considering its manifold difficulties, it was very fairly rendered by Miss Warwick-Evans and Messrs. Kinze, Bridge, and Ivor James. Between so much thoroughly modern music, Miss Grace Sunderland and Mr. Frank Thistleton have found an opportunity for resuming their interesting concerts devoted to early masters. At the first concert of their new series at Broadwood's concert room the programme opened with Purcell's sonata in G minor, No. 5, for two violins, bass, and harpsichord. The greater number of works announced for the remaining concerts have not yet been publicly performed in this country.

Amongst choral concerts of late have been "The Dream of Gerontius" by the London Choral Society, and one of the usual performances of "Elijah" at the Albert Hall by the Royal Choral Society. The Queen's Hall Sunday Concerts, those of the National Sunday League, and also the performances of that praiseworthy institution, the South Place Sunday Concert Society, are all proceeding and obtaining plenty of listeners. Who says that Londoners do not care for music?

REVISOR.

Musical Notes.

HOME.

London.—The thirty-first annual festival of the London Church Choir Association took place at St. Paul's Cathedral on the evening of November 17th. Some sixty church choirs from the different London parishes made up a total of over a thousand voices. Dr. Walford Davies, of the Temple Church, conducted, and Mr. Kiddle, of the Marylebone parish church, officiated at the organ. The Bishop of London preached a very eloquent sermon on the appropriate text, "I will sing with the Spirit and the understanding also." A crowded congregation was present, and the collection was devoted to the objects of the association. In connection with the festival of 1905, a hymn-tune competition is announced. Composers may select their own words, which should be suitable for either festival or general use, and in accordance with the doctrine of the Church of England. Selected tunes will be printed in the 1905 Service Book. The adjudicators will be Sir George Martin, the President of the Association and organist of St. Paul's, and Dr. Walford Davies.—The school concert of the North London Collegiate School (Frances Mary Buss Schools for Girls) took place on Friday, October 28th. The programme was interesting and varied, and exhibited careful study and good work on the part of the performers.—At the first meeting of the Musical Association on November 15th Mr. William Shakespeare read a paper on "Singing as an Art."—A Testimonial Concert will be given to Mr. Robert Newman by the members of the Queen's Hall orchestra on Tuesday, December 13th, when the whole programme will be devoted to Wagner.—Six private subscription Joachim Quartet Concerts will be given at the Bechstein Hall next year, on the evenings of May 8th, 10th, 15th, and 17th, and on the afternoons of May 12th and 19th.—On November 22nd the Livery Club of the Worshipful Company of Musicians celebrated St. Cecilia's day by a special performance of music, a custom observed in England since 1683, when Purcell's Ode for that day was produced. It was included in the programme in question, also the one composed by Handel in 1739.—Royal Academy of Music: Competition for the three years' Sainton Scholarship (violin) will take place on or about January 18th; and for the two years' George Menoe Smith Scholarship for male candidates (of any voice),

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First system of musical notation, featuring a treble and bass staff. The treble staff has a key signature of one flat and a 2/4 time signature. It contains a melody with various notes and rests, including a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes. Below the staff, there are two measures of a rhythmic pattern: ♯♭ * ♯♭ *.

Second system of musical notation, continuing the melody and accompaniment from the first system. The treble staff continues the melodic line, and the bass staff continues the harmonic support. Below the staff, there is one measure of the rhythmic pattern: ♯♭ *.

Third system of musical notation. The treble staff features a melody with a *mf* (mezzo-forte) dynamic marking. The bass staff continues the accompaniment. Below the staff, there are two measures of the rhythmic pattern: ♯♭ * ♯♭ * ♯♭ * ♯♭ * ♯♭ * ♯♭ * ♯♭ * ♯♭ *.

Fourth system of musical notation. The treble staff continues the melody, and the bass staff continues the accompaniment. A *mf* dynamic marking is present in the treble staff. Below the staff, there are two measures of the rhythmic pattern: ♯♭ * ♯♭ * ♯♭ * ♯♭ * ♯♭ * ♯♭ * ♯♭ * ♯♭ *.

Fifth system of musical notation. The treble staff features a melody with a *cresc.* (crescendo) dynamic marking. The bass staff continues the accompaniment. Below the staff, there are two measures of the rhythmic pattern: ♯♭ * ♯♭ * ♯♭ * ♯♭ * ♯♭ * ♯♭ * ♯♭ * ♯♭ *.

Sixth system of musical notation. The treble staff continues the melody, and the bass staff continues the accompaniment. A *f* (forte) dynamic marking is present in the treble staff. Below the staff, there are two measures of the rhythmic pattern: ♯♭ * ♯♭ * ♯♭ * ♯♭ * ♯♭ * ♯♭ * ♯♭ * ♯♭ *.



75

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No 51. OLD KING COLE.

Allegretto.

PIANO: *p*

Old King Cole was a mer-ry old soul, And a mer-ry old soul was he; And he

called for his pipe, and he called for his bowl, And he called for his fid-dlers three;

Ev-'ry fid-dler had a fid-dle fine, A ve-'ry fine fid-dle had he, Then

twee-dle dee went the fid-dlers three, And so mer-ry we will be.

The musical score is written for piano and voice. The piano part is in the left hand, and the vocal melody is in the right hand. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Allegretto.' and the piano part starts with a dynamic marking of 'p' (piano). The lyrics are written below the vocal line. The score consists of five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are: 'Old King Cole was a mer-ry old soul, And a mer-ry old soul was he; And he called for his pipe, and he called for his bowl, And he called for his fid-dlers three; Ev-'ry fid-dler had a fid-dle fine, A ve-'ry fine fid-dle had he, Then twee-dle dee went the fid-dlers three, And so mer-ry we will be.'

The origin of this famous nursery rhyme is obscure, but it is doubtless very old as some of the words are quoted in a book bearing the date 1692. The tune is a fine specimen of 17th century English melody.

on January 10th.—The Royal College of Music will give its second Patrons' Fund concert (chamber) at the Æolian Hall on December 6th.

Oxford.—The Misses N. W. Taphouse and Nellie Chaplin gave an interesting performance of "Ancient Music and Dances" last month at the Assembly Room. The dances were accompanied by string quartet and oboe. Miss Alice Buckton gave an introductory address, also short descriptions of the various dances.

Sheffield.—Mr. Mannors, with his combined companies, gave a grand University Opera Festival at the Theatre Royal from the 12th to the 19th of last month. After paying out-of-pocket expenses he generously offered to hand over all profits to the fund for the establishment of a university in this city. Familiar operas, and selections from the "Ring," were given; while on Saturday afternoon "Tristan," with Madame Marchesi and Mr. Joseph O'Mara in the principal rôles, was heard for the first time in Sheffield, and "Lohengrin," the most popular of Wagner's works, in the evening.

FOREIGN.

Berlin.—The Barth Madrigal Society performed at its first concert, on October 20th, madrigals of the sixteenth and seventeenth centuries, also songs from Sweelinck's "Rimes Italiennes" for three female voices, with harp accompaniment.—The production of Leoncavallo's "Roland von Berlin" has been postponed until December 13th, the composer, through continued indisposition, being unfortunately unable to attend the rehearsals.—Felix Weingartner has sent in his resignation as royal capellmeister and conductor of the Symphony Concerts, and this will naturally mean a great loss to the musical life of this city.—The two concerts given by the Lamoureux Orchestra under the direction of M. Camille Chevillard proved very successful, and apart from its merits, a cordial reception was naturally given to a body which has done so much to popularize German music in France.

Cottbus.—The fifteenth Anhalt musical festival will be held here at the beginning of May, 1905, under the direction of Franz Mikorey.

Dresden.—Richard Heuberger's new opera, "Barfüssle," text after Auerbach's well-known tale, will probably be produced before the new year. The composer is busy at a new opera, the libretto of which is based on Grillparzer's comedy, "Weh dem, der lügt" (Wee to him who lies).

Kiel.—A new opera, "The Fortune of Hohenstein," libretto by Ferdinand Schlöter, music by Otto Kurth-Lüneburg, will be produced this month at the municipal theatre.

Leipzig.—In memory of King George, the programme of the Gewandhaus concert of October 20th commenced with the Dead March from Handel's "Saul," and ended with the second movement of the "Eroica" Symphony. It also included Mendelssohn's motet for chorus and solo voices, "Lord, now lettest Thou Thy servant depart in peace."—Mischa Elman, the twelve-year-old violin prodigy, gave a concert here on October 21st. His wonderful technique is praised, but still more his fine tone and expressive style of playing.—H. Zöllner's oratorio, "Luther," has been performed for the first time in Germany by the Singakademie in St. Thomas's Church. It was originally produced on the 400th anniversary of Luther's birth, at Dorpat in 1883.—Oscar Noé gave two Hugo Wolf vocal recitals on October 29th and November 4th. The first programme included early songs, and settings of poems by Eichendorff, Goethe, and Mörike; while the second was chiefly devoted to the Spanish and Italian "Lieder books."—Carl Heyse, the distinguished Dresden organist, has been giving interesting recitals.—Johanna Dietz recently gave a Schubert vocal recital, her programme including some of the composer's less known songs.

Munich.—Felix Mottl, who has entered upon his duties, is offering proofs of activity. He has given performances of old operas of interest: Boieldieu's "La Dame Blanche," Marschner's "Hans Heiling," and Auber's "La part du

diabole"; and he intends to revive the two Iphigenia's of Gluck, also Berlioz's "Beatrice and Benedict."—On October 22nd, at a pianoforte recital by MM. Schmid-Reger and Lindner, a sonata for two pianofortes by H. Huber, and some four-hand pieces and variations and fugue on a Beethoven theme by Max Reger, were played for the first time.—In the course of the winter the Bohemian Quartet will give a performance of all Beethoven's quartets.—The Royal Academy of Music will perform during the winter months, under the direction of Felix Mottl: a Bach cantata; Beethoven's cantata on the death of the Emperor Joseph II., an early work written at Bonn; fragments of Schubert's "Zauberharfe"; "Klage der Nausikaa," of E. Böhe; Strauss's "Sinfonia domestica"; a Scherz and "Die Heintzelmännchen," by H. Pfitzner; Prelude and fugue for strings, by O. Fried; "Das Leben ist ein Traum," by F. Klose; and an orchestral work by Max Schilling.

Schwarze.—An opera in three acts, "The Mad Princess," libretto by Otto Julius Bierbaum, music by Oscar von Chelius, is to be produced here in January.

Vienna.—Dr. Josef Gänsbacher, professor at the Conservatorium, has just celebrated the seventy-fifth anniversary of his birth.—The first Philharmonic concert was conducted by Felix Mottl.

Prague.—A series of operas by the Bohemian composers, Dvořák, Fibich, Blödek, Rozkošný, J. B. Foerster, and Kovarovitsh, was recently given here at the national Czech theatre.

Trieste.—A new opera, "Adagio consolante," by Andessi, libretto by Antona Traversi, is shortly to be produced at the Politeama Rosetti Theatre.

Rome.—M. Guillaume, director of the Académie de France (La Villa Médicis), now eighty-two years old, has sent in his resignation to the Minister of Public Instruction. The Académie des Beaux-arts will soon present its list of candidates to the Minister, and it is most likely that the post will be offered to Dr. Camille Saint-Saëns, who stands at the head.

Cremone.—An opera, "Francesco Sforza," libretto by Giolio Cervi, music by Giuseppe Zanotti, has been produced here with great success.

Fesaro.—Signor Amilcare Zanella, who for the last two years has distinguished himself as director of the Liceo musicale at Parma, is named as successor to Mascagni at the similar institution of this city.

Paris.—The following works are to be given by the Sonzogno company at the Sarah-Bernhardt Theatre next year (May 1st to June 15th):—Mascagni's "L'Amico Frits," Leoncavallo's "Zaza," Giordano's "Andrea Chénier," "Siberia," and "Fedora," Cilea's "Adriana Lecouvreur," Orefice's "Chopin," and Filiasi's "Mannel Menendez."—*Le Courrier Musical* (November 18th) states that MM. Guilman and Debroux are going to edit the four books of sonatas and the two books of concertos (for three violins, alto, viola, and bass) of J. M. Leclair.

Béziers.—In place of a French work being performed next year in the ancient arena, as originally planned, Saint-Saëns has specially recommended Glinka's "Life for the Tsar." The performances will take place on August 27th and 29th.

Côte-Saint-André.—A performance of Berlioz's "Les Troyens" is to be given here, the birthplace of the French master. The mayor has received notice to that effect from Countess Greffulhe; also a statement that M. Albert Carré, director of the Opéra Comique, will gladly co-operate in the scheme.

Lille.—The Société de Musique under the direction of M. Maurice Maquet will perform during the winter season Chausson's flat minor Symphony, Borodin's Second Symphony, Beethoven's "Pastoral," and Liszt's "Mazeppa." For the two vocal concerts Spontini's "La Vestale," Brahms's "Requiem," and the finale of the first act of "Parsifal" are promised.

Brussels.—A "Société Symphonique des Nouveaux Concerts" has been founded for the cultivation of classical

symphonic works. The performances will be given under the direction of L. Fl. Delune.

Antwerp.—On October 22nd G. Garnier's "Zeevolk," with music by Paul Gilson, was produced at the Flemish Theatre.

St. Petersburg.—An interesting revival at the Mariinski Theatre has been Sserov's grand opera, "Rognèda." Chronologically, Sserov was one of the immediate followers of Glinka. But he was a much more showy composer, and may not inaptly be styled the Russian Meyerbeer. The performance attracted a great deal of attention, and a desire has been expressed that it should be repeated.—The death has recently occurred of Julius Johanson, a Danish professor of music, who was for some years a teacher at the Imperial Conservatoire, where he finally succeeded A. Rubinstein as director. He was a leader in most of the musical movements of the Russian capital.—At the New Theatre the season opened by an initial performance of "Pan Voyevode," the latest opera by Rimski-Korsakov, now Russia's veteran amongst composers.—The death has recently taken place of Laroche, well known in Petersburg and Moscow as a musical critic. Laroche's writings were individual and drastic. He did much to help on the cause of national music in Russia.—A. E. K.

Moscow.—At the beginning of the season we have to mention the performance of Glinka's opera, "The Life for the Tsar," on September 21st (October 2nd). It was a jubilee performance, on the occasion of the hundredth birthday of the founder of the school of Russian music, which since that time has occupied an important place among the music of other cultivated nations. A large sum was given by the State for the renovation of the scenery and costumes; a well-chosen committee of well-informed men and painters had worked for months to have it well done and correct in style. The performance took place upon the vast stage of the Moscow Great Theatre. Rachmaninoff, the well-known pianist and composer, is now the conductor of the Imperial Russian Opera in Moscow. By the help of his strong musical perception, he inspired orchestra, artists, and audience. The singers were all first rate; Shaljamin (bass), Neshdanova (soprano), Sbroujewa (alto) especially were on the highest level of their art. There was great enthusiasm, as the opera, "The Life for the Tsar," has the special features of a national opera, not only by reason of the music, but also by the plot, which contains an historical event. It was in the year 1613, when Russia had to pass through experiences and sorrows which followed the cruelties of Ivan the Terrible and the quarrels of the occasional regents. The Russian people asked the Bojar Michail Feodorowitsch Romanoff, the only heir to the throne of Russia (the founder of the Imperial family of to-day), to be their Tsar, and to bring to an end all their distress. The Poles came to Moscow, hoping to conquer Russia easily, owing to its disorder. The Tsar was living in the Ipatieffsky Convent, near the town Kostroma, in the north. The Poles, deciding to make their way thither, came to a village, where they asked the peasant, Ivan Sussanin, for his assistance as guide to the convent. Upon Ivan Sussanin (Basso, Shaljamin) centres the chief interest of the plot. He saves the Tsar by his own death; he leads the Poles into a large forest in his part of the country, where they, being worn out with hunger and fatigue, guessed his plan and killed him. The Poles never found their way out of the forest, and all perished. The adopted son of Sussanin, Vanja (alto, Sbroujewa), fulfils the task allotted to him by his father, and brings to the Tsar the news of his safety. The last act of the opera is the triumph of the Tsar entering Moscow—a splendid scene, with chorus, with bell-ringing, and rich tone-coloured orchestration. The performance of "The Life for the Tsar" on September 21st (October 2nd) was one of the best ever heard in our city.—E. v. T.

Boston.—The first English performance of "Parsifal" took place here on October 17th, by the Savage Company. The cast was as follows: Pennarini (Parsifal), Kirkby Lunn

(Kundry), Bischoff (Amfortas), Putnam Griswold (Gurnemanz), Homer Lind (Klingsor), and Parker Kent (Titurel). The performance is said to have been excellent, and the mounting of the work equal to that of the Conried management. Capellmeister Rothwell conducted. For practical reasons the score appears to have been slightly modified. This, of course, is to be regretted, but Wagner is not the first composer who has been thus treated.—Mr. Perabo, who studied at the Leipzig Conservatorium in the early sixties, possesses an interesting souvenir of those student days, viz. a velvet-bound and gold-decorated album containing the autographs of the members of the famous Gewandhaus. Carl Reinecke, now doctor and professor, was then conductor, and the leader was Ferdinand David, the eminent performer and teacher, who received that appointment from Mendelssohn himself in 1836.

St. Louis.—A golden medal has been presented to M. Alexandre Guilmant by the president of the exhibition as a sign of gratitude and admiration on his part and on that of the executive committee. M. Guilmant has given no fewer than forty concerts, the programmes of which were largely composed of French music. He has commenced a series of twenty-five concerts in some of the principal cities of the United States, and expects to return home early in December.

OBITUARY.

THEODOR BETZ, vocalist, in an asylum near Berlin.—GARNET WOLSELEY COX, composer (symphony, overtures, etc.); his pastoral suite, "Ewelme," was produced at the Promenade Concerts last year; aged 32.—ERNEST ALBIN FICKERT, music director at Brambach.—CLÉMENTINE FULCRAN, pianist and teacher; aged 26.—ANTOINETTE GAUTIER, amateur, possessor of a fine collection of ancient instruments, and organizer of concerts in which many distinguished artists took part, at Nice; aged 80.—WILHELM HANSEN, founder of the well-known publishing firm at Copenhagen.—PROFESSOR E. KELLER, teacher at the Stuttgart Conservatorium; aged 89.—DÉSIRÉ LALANDE, principal oboe player of the Queen's Hall Orchestra; aged 37.—HERMANN LAROCHE, Russian writer on music, professor of the Moscow Conservatoire; aged 59.—MATHILDE LEVEL, vocalist, at Mayence; aged 29.—WILFORD MORGAN, English tenor.—WILLY RATHJE, music director at Stassfurt; aged 40.—FERDINAND SCHELL, music director at Altdorf (Switzerland); aged 33.—GUSTAVE SERPETTE, composer of many operettas, at Paris; aged 57.—EMMA WENNING, opera singer, committed suicide; aged 23.

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